HAUNTED DIGITAL MAGAZINE PRESENTS:

AFTER DARK

ISSUE 5

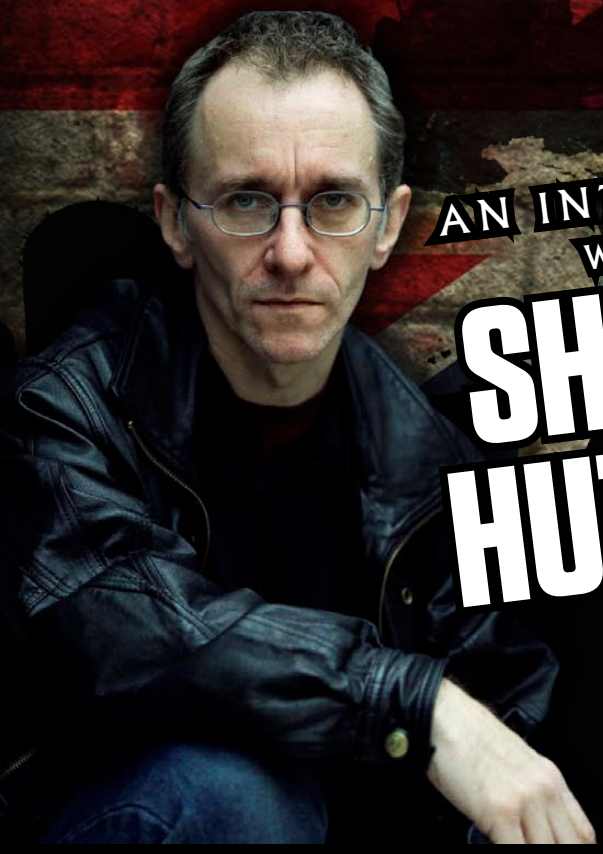
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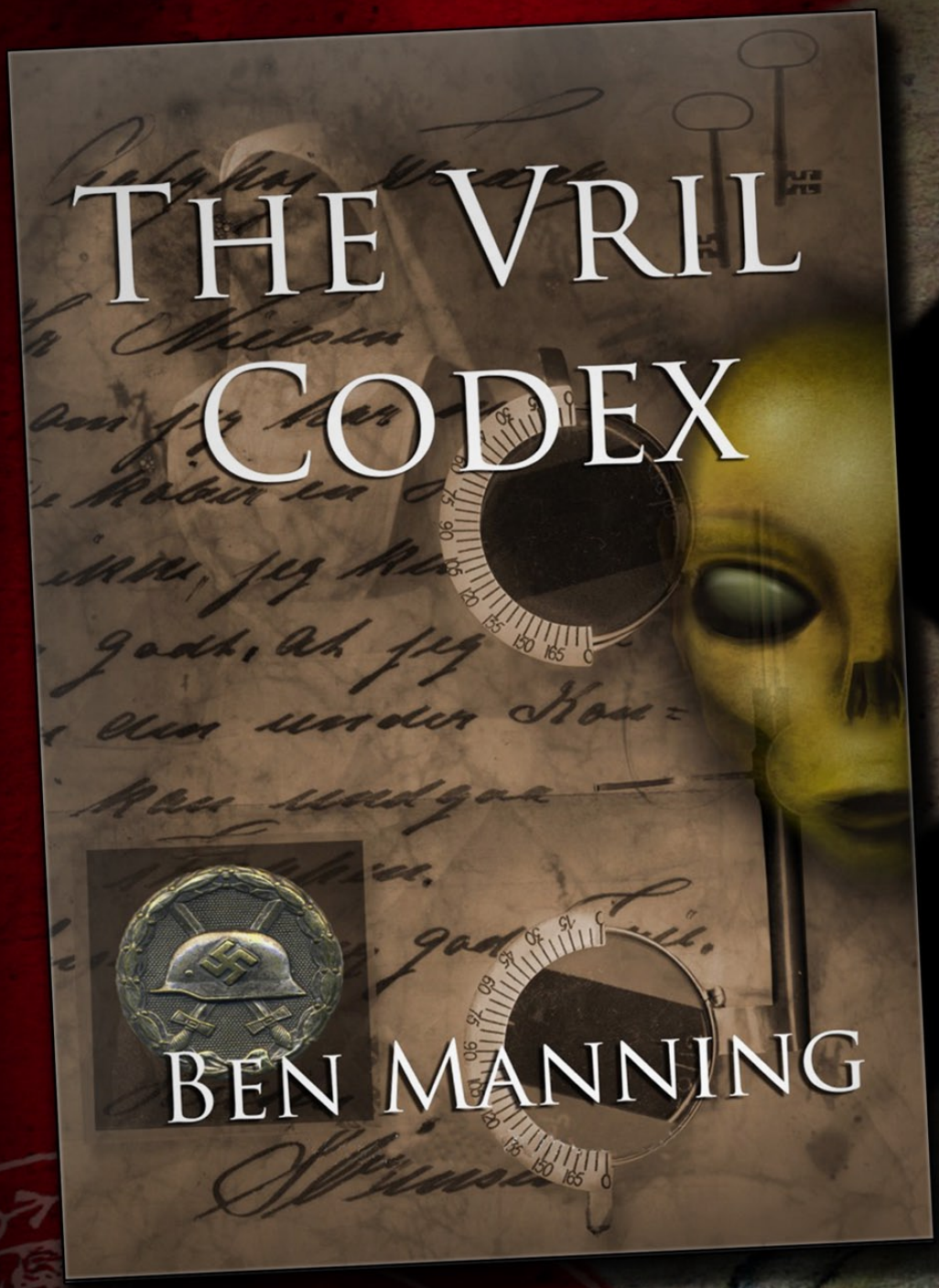
AN INTERVIEW WITH

SHAUN HUTSON



FRIGHTS, CAMERA,ACTION
with
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WE ALL GO A LITTLE MAD SOMETIMES



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SHOCK, HORROR and please don't SCREAM!!



Hello and welcome to the start of something very special here at Haunted: After Dark, over the past 18 months our digital horror magazine has grown from strength to strength – our unique take on all things horror has proved popular with our readers, we don't just review the latest films, interview the stars of the latest films, we take a look at the many faces of horror that this industry throws up – classic horror, extreme horror, bizarre horror, naughty horror, indie horror and so much more that the horror industry throws up. We pride ourselves on being a different horror magazine to the rest AND now we're unleashing Haunted: After Dark to a much greater audience by making our magazine totally FREE (from this issue) to anyone and everyone, that's right – Haunted: After Dark is FREE, no cost, no payment, no strings, just great horror stuff at your fingertips for FREE – and we want you to share it with anyone and everyone, stick it on your walls, your tweets, your forums, your messageboards – we want more and more people to read Haunted: After Dark than ever before, we believe that by doing this our magazine will be read, viewed, reviewed and (blood-soaked fingers crossed) loved and liked by more people than any other horror magazine in the history of horror magazines – it will give the features, the writers, the advertisers and the magazine a greater profile and prominence in the horror sector, more audience and awareness than ever before and this isn't just some gimmick to suck you in – as from Issue #5 Haunted: After Dark is FREE, will always be FREE and no matter where you are – an isolated cottage with your girlfriend and another couple during a thunderstorm – running through a forest like Usain Bolt – we (like all good horror characters) WILL FIND YOU!! Enjoy this issue – the first of many FREE Haunted: After Dark digital magazines

We were proud and honoured to be associated with the British Horror Film Festival in mid-October where we partnered up with the Film Festival Guild and sponsored the award ceremony. We believe that the BHFF is one of THE most important and influential horror film festivals in the UK and it has also attained a rapidly growing international reputation and like Haunted: After Dark it is committed to increasing the profile of indie horror films and film-makers and we will continue to work closely with the BHFF.

For those of you that are reading Haunted: After Dark for the very first time it is important for us to tell you abit about us, you may have read other publications but we like to think that were just that little bit different, thinking outside and inside the "horror" box. In a blood-splattered nutshell we love all types of horror, most of our team grew up glued to the Hammer Horror films of the 70s and 80s when our mums thought that we were in bed – this is OUR foray into the world of horror, a hamper of horror, showcasing some of the virtually unknown horror talent and sandwiching them between interviews and features with horror legends such as Ruggero Deodato and Uwe Boll to name but two. Those twisted twins Jen and Sylvia Soska were regular contributors to our magazine before the big guys stole them away from us and we also feature horror photography and the guys and girls behind the scenes who work tirelessly to bring horror to us all. We don't do things by the horror book, we don't tend to conform to the horror "norm" and we certainly aren't tied down by printers and distributor's demands, terms, conditions and clauses – THIS IS OUR TAKE ON HORROR, come along for the ride if you dare - now you have our permission to SCREAM!!

Paul

Editor-in-Mischief

Haunted: After Dark promotes #scareinthecommunity

And don't forget that the back issues of Haunted: After Dark are still available, visit the website for more details

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THE JAMES PLUMB INTERVIEW

THE DIRECTOR OF SILENT NIGHT BLOODY NIGHT THE HOMECOMING talks to Haunted: After Dark's Jason J. White

Hi James, thanks so much for agreeing to an interview with Haunted After Dark magazine! Can you introduce yourself in the manner of a mad scientist?

Subject: James Plumb
Description: Co-Writer/Director of NIGHT OF THE LIVING DEAD: RESURRECTION / SILENT NIGHT, BLOODY NIGHT: THE HOMECOMING/KERB CRAWLERS
Status: Volatile.
Suggested action: Proceed with caution.

Silent Night, Bloody Night: The Homecoming is a homage to the original 1974 production. What inspired you and Andrew Jones to re-imagine the story and bring it up to date in 2012? How different is this version to the original? By the way, congratulations on sales so far, it appears to be riding high in Tesco's and Sainsbury's!

Thanks for the congrats, very happy to see that audiences have taken to the film. It was always a bit of a gamble as the original, although a brilliant film is remarkably unknown to most horror fans. I'd seen the film as a teen, and written it off as a proto-slasher with a confusing third act. Revisiting the film while developing our version I realised that the film actually appeared to be an American Giallo film, with a confusing third act...

And that's when things clicked for me, content wise and stylistically I modelled our film on those Italian classics from the 70s; the mystery killer, the bizarre sexual backstory, the labyrinthine plot, the black leather gloves and the lashings of ultra-violence.

In terms of the differences, I don't want to give too much away in terms of spoilers, but we've retained what we loved about the original, while also creating an iconic killer of our own.

What are the basic elements of fear? What scares you more than anything?

Good question! And one that not enough horror filmmakers consider!!! Most spend time thinking of the coolest way to kill someone while the lead character strikes a pose. The basic elements go back to a fear of the unknown; it's where all our mythology, fairy tales and ghost stories come from.

In recent years I had become pretty desensitised to most horror scenarios, maybe admiring them on a technical level but not getting swept up. But becoming a father of two has made me a total wuss again (which I love!). Now the idea of children in peril or isolation terrifies me. The opening of "Mama", where the two young girls are seemingly left to fend for themselves in





the middle of nowhere, traumatised me more than the rest of the film. The idea of me dying and leaving my eight month old daughter alone crying in her crib gives me chills.

You formed Mad Science Films in 2006. What is the reasoning behind the name and what can we look forward to seeing in output over the coming year?

Mad Science Films was named after a line from an, as yet unproduced, project I worked on. The line, which has become Mad Science Films' motto, is "There are no mad scientists, only mad science". And for me the name, and the motto, points to the storytelling possibilities opened up in the horror and sci-fi genres. Not the restrictions which are imposed by companies looking for the safe and marketable concepts. 2014 is about living up to that motto.

As for our upcoming projects, we're currently in post-production on KERB CRAWLERS, my third feature as director, produced by Louise Lynch and co-written by David Melkevik. The film is a modern day exploitation flick, which twists and turns, where no character is quite what they seem. I'm incredibly proud of the project and we've got an amazing cast and crew. We're launching the teaser trailer at six secret locations before launching it online.



In the new year, I'll be working on a series of fun little side projects, reteaming with a lot of the talented people I've had the pleasure to work with over the years in South Wales, under the delicate moniker of "RENEGADES OF F**K".

Then we're gearing up on our fourth feature, which we've yet to announce, but we're referring to as #projectsleepover for the time being. Glad to be working with the incredibly talented writer, David Melkevik, on that one.

Can you recall your first experience of watching a horror film? How old were you and how much fear did the experience instil in you at the time? Have you watched the same film recently and thought "This isn't scary at all!"

I'm told my first experience of a horror film was when I was two years old, and my parents were watching JAWS on TV. Allegedly, every time the shark ate someone, I clapped, laughing "Big Fish, Big Fish!"

The first features I recall terrifying me were "Troll" and "Munchies", suffice to say those features don't really hold up well nowadays. But the idea of small animals/pets running amok really hit a nerve at the time. I've seen some stills from Tony Jopia's CUTE LITTLE BUGGERS, which looks like a return to that miniature creature feature sub-genre.

You submitted a short "Final Girl" to Virgin Shorts and I believe the full length version is still in production. A good example of "Final Boy" is apparent in the film The Burning. Do you follow the principals behind the final girl or do you like to deviate from the norm?

FINAL GIRL was a great experience, and ended up being a dry run for the NIGHT OF THE LIVING DEAD: RESURRECTION shoot, with the majority of the cast and crew returning. The Virgin Media Shorts version is a very tame edit of the full short edit, due to time and content restrictions (2 minutes, 20 seconds, no ultra-violence and no naughty language). That said, I'm very happy with what we achieved under those restrictions.

The feature is a thematic anthology that tackles the slasher sub-genre's clichés. At the moment it's still in script stage, but I do hope to film it.

On the other hand SILENT NIGHT, BLOODY NIGHT: THE HOMECOMING does fulfil certain Final Girl conventions... up to a point. Our final girl, Diane (played by Mel Stevens), is a bit of a flirt, a bit of a booze hound, but just as resourceful as those final girls of days gone by.

How involved were you as executive producer in The Amityville Asylum which is directed by Andrew Jones? Did you have any input into the overall look and feel of the production or were your hands tied? What is an executive producer's role? Please explain!

My credit on Amityville Asylum is really just a courtesy, as I was originally offered to direct the film, but I declined in order to work on KERB CRAWLERS instead, a project that I was much more passionate about. I saw an early draft of the script and gave Andrew some brief script notes, but it's 100% and Andrew Jones picture.

It's the 100th anniversary of World War I next year. Have you considered making a film based on World War I? Might be a money maker!

I do have two concepts set around the First World War, both firmly genre pictures and featuring classic monsters. I imagine we'll see a LOT of WWI pictures coming out soon.

You are on death row and have just been asked to order your final meal. What would you pick and would it taste good fried (Get it?).

Hahaha, wait what did I do? Was this because of all the remakes? I repent, I REPENT! In all seriousness, and this is a very serious subject. I'd have to ask for a proper Midlands curry. Having moved to Wales 15 years ago, I'm afraid their curries don't compare with the ones from the Midlands. And if you stuffed it all into a naan and deep-fat fried it? I'm sure that'd work just fine...

What kind of budget do you believe one should have in order to visualize their film both in concept and reality? Is there a need for a budget, or is it purely down to how the director works with their crew?

I think the low budget filmmaker needs to be realistic with what he can deliver and needs to cater the project to the budget. All of our films have been super-low budget, but as we've gone on we've got better at getting maximum production value on to the screen. I've got scripts for projects which would NEED bigger budgets and would suffer if I attempted them on such a low budget. So they stay in the drawer until an opportunity presents itself.

But for horror films, you can make an effective film with minimal locations and few actors, if the concept is strong and there's suspense and scares. KERB CRAWLERS was designed to be ultra-low budget featuring a main cast of only 6 actors and one (and a half) key locations. We cast all local talent, to keep the travel and accommodation expenses low, and the majority of cast and crew were people I'd worked with before so they knew what the working conditions and tight turnarounds would be.

Low budgets can force you to be creative in ways that you wouldn't get if you could just throw money at the situation. I thrive on these restrictions: the low budget director has got to have a Plan A, B, C, D, E, F and G ready for every shot or every eventuality.

How was the experience of writing and directing Night of the Living Dead Resurrection? You seem to have really enjoyed it judging by your commentary on the DVD release! I have to admit I really enjoyed watching it and my only criticism is I thought it finished too early and left me wondering what happened next! Are there any plans to make a sequel in the future, or are my hopes going to be dashed?



NOTLDR was my first feature film, shot just over two years ago, so even though it's a flawed film I'm incredibly proud of what we achieved. Judged against other low budget excursions into the zombie sub-genre, I think the film works incredibly well

We had an absolute blast making it, shooting for 10 days out in the middle of nowhere in accommodation meant for far fewer people, surviving on minutes of sleep and scraps of food. That's the horror movie-making myth right there and we lived it!

I'm glad you enjoyed the film, there was a concept for a sequel, which was very intriguing, but we'll have to see whether it ever gets developed. Remember there's pretty much only one survivor in NOTLDR, and their immediate future wasn't looking too rosy...

Thank you again for the interview today. It has been great speaking with you!

http://madsciencefilms.com/

http://www.imdb.com/name/nm3651567/

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Eric McNaughton's Fangtastic

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Rising from the ashes of "We Belong Dead", the fanzine of the classic age of horror! In the words of the immortal Count "I bid you welcome". Welcome to a world of cobwebbed castles, fog shrouded streets and eerie graveyards. Welcome to a world where Karloff was the Frankenstein monster, where Christopher Lee was Dracula and Peter Cushing was the evil Baron Frankenstein. To a world where Lon Chaney Snr lurked beneath the Paris Opera House and Lon Chaney Jnr became a wolf when the wolfbane bloomed. Where Lugosi listened to the children of the night and Charles Laughton evoked our sympathy for the unfortunate bell ringer of Notre Dame.

A long forgotten age when Kong ruled Skull Island and Vincent Price held sway at the Masque of the Red Death. An age when Nosferatu repelled us and the Vampire Lovers attracted us. When the good Dr Jekyll became the evil Mr Hyde; when Karloff became Im-Ho-Tep; when Lee battled the devil as the Duc de Richleau; when Cushing was Dr Terror and Price was abominable as Dr Phibes.

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LILY CHESHIRE



LOCATION: Laurel Hill Cemetery

Model Lily Cheshire and the photographers of Black, White, and Raw Photography ventured into yet another one of America's most haunted locations, Laurel Hill Cemetery. Laurel Hill Cemetery located in Philadelphia, Pennsylvania and is the second major garden or rural cemetery in the United States. In Philadelphia it is considered to be an underground museum due to the wonderful architectural beauty of the gravesites. It was founded in late 1835 to be a rural resting place and a place of tranquillity. Later on an era came when the city suffered from crowding, deadly disease, and lack of space, so Laurel Hill served as an "alternative environment" where bodies were piled up and left waiting to be buried. There are thousands of types of tombs, grave markers, and monuments in the cemetery.

"It was such an overwhelming feeling, simultaneously being surrounded by so much death and yet so much beauty." Lily said reflecting on the shoot. "I imagine it is what the world would look like post apocalypse, a lingering presence of the people who once lived on the earth, never forgotten, always surrounding you, and you just get lost amongst the graves."

Photographers Lori Foxworth & Paul Cofield of Black White and Raw Photography

Hair & Makeup by Jennifer Haines

http://www.thelaurelhillcemetery.org

http://www.lilycheshire.com/

http://www.blackwhiteandraw.com/

http://www.jenniferhainesmua.com/









A HENRY LI FILM

JOHN MAILLET EMILY ALATALO ADAM KOLOZSVARI
AMANDA STRACHAN VIVIAN CHEUNG AND KWAN HO TSE

FORTUNE COOKIE PROPHECIES

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10 Award Nominations including BEST PICTURE

"Complex. Compelling. Haunting."
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"I enjoyed this film immensely."
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Official Selection 2013 Fright Night Film Fest

OFFICIAL SELECTION INDIE FEST USA INTERNATIONAL FILM FESTIVAL

OFFICIAL SELECTION NEW ORLEANS HORROR FILM FESTIVAL 2013

WRITTEN, DIRECTED & PRODUCED BY HENRY LI
ASSOCIATE PRODUCER NOEL TURK "LING'S LULLABY" COMPOSED BY DONALD HIMES
SCORE COMPOSED BY STEVE CUPANI CINEMATOGRAPHER RYAN KNIGHT
POST SOUND GEORGE FLORES CAS, MPSE ART DIRECTOR MICHAEL SUE
SPECIAL EFFECTS MAKEUP MARCIA GARNES

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MEET THE REAL

COOKIE MONSTER!



With luggage and Chinese take-out in hand, Tim drives his family deep into the woods to check out his inheritance: an abandoned home on three hundred acres of remote land that once belonged to his Great Aunt Yun. It was supposed to be a relaxing week in the country.

What could go wrong with spending quality time with his pregnant wife Meg, celebrating his sister Sarah's birthday, and fishing with brother-in-law Carl? They crack open fortune cookies that prophesizes their death over the next four days. The fortunes predict that Sarah will die first, then Tim, and finally Meg. Carl, who never opened his cookie, thinks he's safe. Ever cynical, Tim dismisses the fortunes as nothing more than a prank. But when they find Sarah dead the next morning, the remaining three realize the threats are real. Armed with only one Buddha Chain that supposedly protects only the person wearing it, the group must try to solve the mystery before it's too late.

But where do they start? With time running out, the tension mounts and emotions unravel. Carl and Tim become at odds, and Meg grows more and more withdrawn. Will they survive the four days or will the prophecies come true?

HAUNTED: AFTER DARK had the pleasure of catching up with the director of "Fortune Cookie Prophecies", Henry Li, shortly before the British Horror Film Festival.

So tell us all about Fortune Cookie Prophecies - why, when, where and how was it all put together?

I made this film because I wanted to direct a feature (my first). I knew that if I wanted a feature made in which I was the director, I would have to produce it as well. Since I was going to spend this much time on a film, I wanted to make a film in which the story could hold my interest for a long time.

The idea for the movie came to me over 10 years ago. I was at my computer brainstorming ideas for a feature script when it dawned on me: fortune cookies that prophesize death is a neat idea. Over the next few years, I would work on the treatment on-and-off, but the writing was cursory. Then, in the fall of 2006, I decided it was time to make a feature so I worked more diligently on the script. In the summer of 2009, I finally had a script that I was happy with that could hold my interest.



The film was self-funded (crazy, huh?). In the fall of 2009, I started pre-production by securing location (in Ontario, Canada) and casting. Principal photography was scheduled for September 2010. Leading up to the shoot, we had rehearsals and continued some tweaks on the script to accommodate the cottage that we had secured.

The final edit for the film was finished in 2011. In 2012, I had secured a sales agent for the film. "Fortune Cookie Prophecies" picked up distribution in 2013 and was released in North America in June 2013.

I think it's eery that it took 4 years to go from pre-production to the release of the film since 4 is an unlucky number in Chinese superstition (4 is symbolic for death).

What would your own Fortune Cookie say if you opened one right now?

(I love this question!) My fortune cookie would say: "He who tries to make a sequel will suffer the terror of my wrath."



Two couples, isolated cottage, no phone cell coverage, mischievous spirit haunting them, when will people ever learn not to spend time in isolated cottages?

LOL. Agreed. People just don't learn, do they?

What were/are your influences in the horror/supernatural film genre?

In the horror/ supernatural genre, I tend to gravitate more towards movies that are more psychological terror than gore. In some ways, letting the imagination think the worse is more scary than the reality. That said, a well-placed gory scene can be very effective. Some of my favourite horror movies include: "Ringu" (directed by Hideo Nakata), "Blair Witch Project," "The Exorcist," and "Paranormal Activity."

What does the future hold for Henry Li?

At the moment, I'm developing the script for the sequel. I want to make the next one bigger, scarier and bloodier!

What's your top 3 films of all time, your top 3 actors of all time, top 3 directors of all time - and why?

My top 3 films of all time are:

i) "The Exorcist" because I still have nightmares from having watched the film. The girl walking down the stairs upside down just scares me to death.

ii) "Inception" because I love complex stories, and I love dazzling special effects. This movie had both. The city being turned upside down was mind blowing.

iii) "The Descendants" because the film moved me to tears. It was different and quirky with characters that you can follow all day long and empathize with.



My top 3 actors of all time are:

Dustin Hoffman because he is such a versatile actor with so much range. His performance in "Rain Man" was memorable.

Judi Dench because she has that rare combination of beauty and the ability to open up to camera to show her vulnerability yet still be a strong person. I absolutely adored her as M in the James Bond movies.

iii) Tony Leung Chiu Wai because he is another great actor with incredible range who has the impeccable timing to act in a comedy, and the sensitivity for drama.

My top 3 directors of all time are:

i) James Cameron because I love epic movies with jaw-dropping special effects. I still watch reruns of "Terminator," "Aliens" and "Titanic."

ii) Alfred Hitchcock because he is such a master at creating suspense and psychological terror. Who doesn't watch their backs when showering after experiencing the terrifying shower curtain scene in "Psycho."

iii) Woody Allen because his films are unique, quirky with interesting characters.



JAY CLAPP PHOTOGRAPHY PRESENTS

FRIGHTS, CAMERA, ACTION!

About the shoot:

The shoot came about as part of a fine art photography group on Facebook. Plus, we do like to keep our brain cells active we set ourselves challenges.

I decided to pull out all the stops and make something pretty messed up! The original plan involved borrowing my friends daughter for the shoot, but given recently there being in the news about kids being held captive, I thought this in bad taste and could reflect negatively on me from a business point of view so i went with Plan B - which was model and good friend Ann Purkis.

The location for the shoot is attached to the property that Ann lives in and created the perfect setting. Total budget for the shoot was a whopping £4.50!

The shoot was designed from the outset to be disturbing and make you feel unsettled.

Hope you enjoy.

Jay Clapp

Credits:

Shot by Jay Clapp a North west based UK contemporary photographer

http://www.jayclappphotography.co.uk

Facebook http://www.facebook.com/jayclappphotography

Twitter @JCPPhotos

The model is Ann Purkis

https://www.facebook.com/MissyAnnModel

Makeup was a combination of Ann Purkis and Jay Clapp












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DIXON

OF $HOCK $CREAM!

MJ Dixon was born in Sunderland, North East England. He started his career in film working as a PA on local low budget indie productions and soon grew to have aspiration of creating his own feature length films. Studying a degree in both filmmaking and screen-writing at the University Of Central Lancashire as well as the initiation of the company Mycho Entertainment Group which led to the production of his first No Budget feature Creepsville. **Haunted writer JJ White caught up with MJ Dixon and probed him like he's never been probed before --- before conducting this interview!!**



Mike, please introduce yourself in the manner of a game show host who's just been told their show is being axed!

Good evening ladies and Gentlemen and as this is our last show I would just like to say I'm MJ Dixon and you're watching 'FUCK YOU!'

How do you manage to juggle your time between being part of the metal band Subject Seven and writing and directing horror movies?

Honestly? You just do... It took some adjustment when the films first started taking off, but if I'm honest it's something I've been doing for the best part of decade now, so it just becomes second nature and there's a schedule to my week and such so it just kind of happens. But it's like juggling anything, work, family, friends, kids, hobbies. It's just the same as making the things all work in your life, sometimes there are fires that need to be put out because you've spent too much time on one over the other, but it just becomes a matter of dealing with it. Efficiency is usually the key although the second you bring other people into that efficiency goes out the window

Your latest film Slasher House recently saw a screening at Horror-On-Sea in Southend. How was that experience for you? Got any gossip for us?

Well this was my first festival as a feature director, I've



done a few much smaller ones in the last few years with my shorts, but for me the experience was kind of mind blowing. I got to meet people who I've looked up to for years and got to watch some really cool films that in all honesty I might have missed out on had I not seen them there. I think the best thing really was realising that there are other people out there who go through the no budget film struggle and just get on with it like we do. These are the guys who just did it anyway and to be around them and people involved in your field for the first time, that is pretty fucking exciting.

If you could be any superhero, who would it be and why?

Spider-man... with Wolverine claws. Seriously though, I've just always loved Spider-man, couldn't even tell you why at this point, its been so engrained into my psyche since before I even had conscious thought that Spider-man was awesome that I now just understand it to be that way that it is. Also it sounds pretty corny but he's also been a constant source of inspiration in my life which has helped.

How long did Slasher House take to complete from draft to finished film? How did you find your actors and how did you determine the location etc?

I started writing it in 2005; from there it took till 2010 to decide that this was the next thing I was going to put into production. The 5 years was nice though, because right up until shooting I was working on just making it more rounded, of course that process flows right through to the final edit where you can still make decisions that dramatically shape your film.



The actors had kind of been chosen as I was re-writing after we finished on Creepsville out of people I knew I could work with, everyone who worked on it was someone we already knew in one way or another and then finally just before we were went to hold auditions for Red, Eleanor e-mailed me and asked if she could have a look at the script. She was someone I had wanted to work with for a while and she sent a tape over and I loved her from moment one and knew we had found our final girl.

Choosing where we shot became less choice and more about who would let us, we searched the UK up and down looking for somewhere suitable that would let us shoot there. In the end, just after casting I started making plans to build it when one of our actors called saying he'd found the perfect place. It was an abandoned prison in Douglas on the Isle of Man, we asked, they said yes. 4 weeks later we landed ready to shoot.

Do you believe in ghosts? Have you ever had a supernatural or unexplained experience you can share with us please?

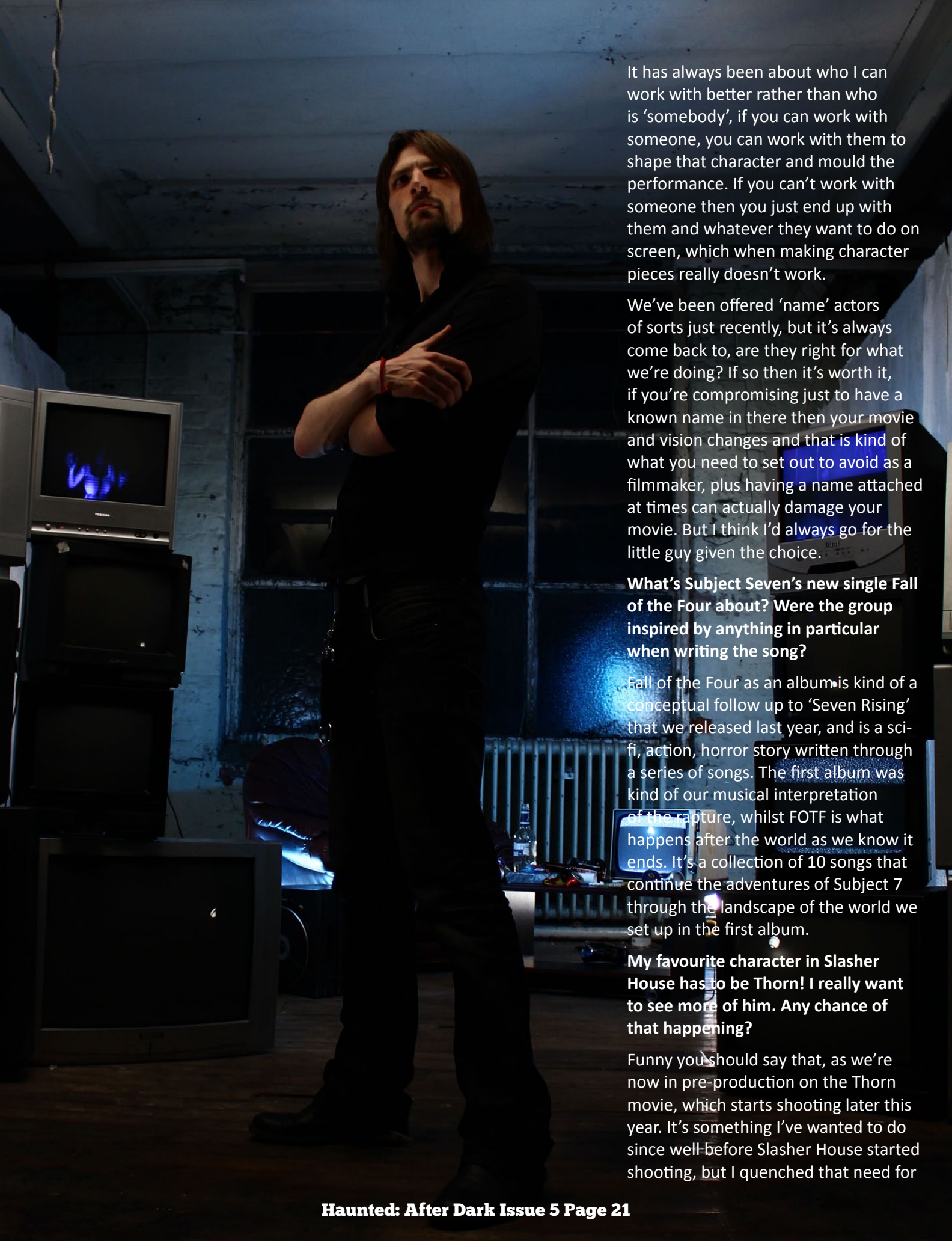
I'll say that I did use to, heavily. I was always very interested in the idea of there being something supernatural out there, I think though that as I've got older, I don't think it really matters to me weather it does or not. I personally think that we don't understand 99% of the world around us, we just accept a set of rules that have bound us to very specific science, and so I wouldn't rule it out on any level.

I've seen some things that I just simple couldn't explain in my life, lately I've put it down to an active imagination as a youngster, but I'm always open minded enough to believe that it's possible. So yeah I guess I potentially believe in ghosts.

A variety of burgers have been found to have traces of horse DNA in them! It's a bit late to stop eating them isn't it?

Yeah it's way too late to stop now, plus I imagine horse tastes great. I eat all kinds of animals though, it's a little hobby of mine, trying different animals. I had Kangaroo a few years back, although I felt a little jumpy afterwards.

You have the choice of working with an A list actor on your latest film, but you've also discovered a brand new talent who you believe is amazing? Pressure is on for you to use the A Lister. Who do you choose and why?



It has always been about who I can work with better rather than who is 'somebody', if you can work with someone, you can work with them to shape that character and mould the performance. If you can't work with someone then you just end up with them and whatever they want to do on screen, which when making character pieces really doesn't work.

We've been offered 'name' actors of sorts just recently, but it's always come back to, are they right for what we're doing? If so then it's worth it, if you're compromising just to have a known name in there then your movie and vision changes and that is kind of what you need to set out to avoid as a filmmaker, plus having a name attached at times can actually damage your movie. But I think I'd always go for the little guy given the choice.

What's Subject Seven's new single Fall of the Four about? Were the group inspired by anything in particular when writing the song?

Fall of the Four as an album is kind of a conceptual follow up to 'Seven Rising' that we released last year, and is a sci-fi, action, horror story written through a series of songs. The first album was kind of our musical interpretation of the rapture, whilst FOTF is what happens after the world as we know it ends. It's a collection of 10 songs that continue the adventures of Subject 7 through the landscape of the world we set up in the first album.

My favourite character in Slasher House has to be Thorn! I really want to see more of him. Any chance of that happening?

Funny you should say that, as we're now in pre-production on the Thorn movie, which starts shooting later this year. It's something I've wanted to do since well before Slasher House started shooting, but I quenched that need for

a while by throwing him into the Slasher House movie. But I think it's high time that Thorn stepped out on his own. The idea is to bring back that old sensibility of Slasher movies from the early 80's and make it more relevant to today's audience without it being about web cams or mobile phone killers or anything like that.

What's better: Cats or Dogs? Are you an animal lover, or are you not bothered either way?

I've always been more of a dog person, but we have to cats thanks to my Mrs. But I like them, just not any other cats, I imagine it's what people say about kids really, "I don't really like anyone else's kids but I love my own". I like animals in general for both food and companionship.

Slasher House was funded through your Be Part Of The £10 Horror Movie project. How successful was this concept? Is it something you would consider doing again?

The concept itself was great but its execution was pretty poor at the time, people even a couple of years ago were still dubious about the whole kickstarter project kind of thing. I think that's changed now. For Slasher House I think about an 8th of the budget was raised through kickstarter/ indiegogo, the rest was made from private investors.

We're planning to use the approach again this year for Thorn and something else that we have in the pipeline and I think we're at a point now where the general world is more susceptive to the whole approach so we remain hopeful.

Who's the better guitarist? Randy Rhoads or Slash?

Slash, obviously. We named a whole house after him.

What are the essential ingredients that make a believable horror film? Has the slasher genre not been bled to death already?

I think there is always room for a fresh take on something whether it is horror, superheroes, westerns; I think you can find a cool new angle in there. As time goes on new fresher perspectives begins to appear too. I think believable horror comes from the same place believable comedy or drama comes from and that is character and an understanding of it. The new Batman films are essentially the same kind of stories as the original Batman films, but they feel more real because of the way the characters are presented to us and the way they interact, aside from that and the lack of S&M gear or neon paint helps.

Are you partial to a kebab after you've had one too many drinks on a night out?

Every now and then, but if I'm honest we rarely get a spare moment to have a night out round here.

What's happened with Creepsville? When's the likelihood of a release?

It's trapped in post still at the minute. But that's the problem with first films, you make mistakes and the mistakes I made on Creepsville are still haunting it to this day. I'm hoping to have it done and dusted by the end of the first quarter, but it all depends on people's schedules



as to when we can lock it off forever.

If there was one thing you had to give up, what would it be and why?



Sleep, at least if I didn't have to sleep I would have more time to paint costumes and make props and cut footage and mix sound and so on.

Is music or film the food of love?

Music, for sure.

What does 2013 have in store for the Mycho universe?

Bigger and Better things, we aim to expand on the foundation we laid down with Slasher House, which means that we're doing something with Thorn that ties directly into that movie. But also we're looking at picking up with a couple of other characters from the film in their own projects as well as some new characters that fit right there in the universe of villains that we're building.

It's all about building toward a much bigger picture with these guys and we have big plans for the universe as a whole, Slasher House was kind of developed as a reverse horror avengers if you will, with the idea of giving each of these characters a taster in this film and then spinning out into solo titles for some of them.

Mike, is there anything you could give to Haunted: After Dark for a competition prize please? We don't expect the earth but something would be nice!

You're welcome to a screener of the movie and some lovely Slasher House stickers, I can even throw a poster in there if we have any left.

The Devil has come to collect your soul. He however has had a change of heart. In exchange for your soul he would like either your favourite guitar which you play at all your Subject Seven concerts or he wants exclusive rights to Creepsville! Which one do you choose and why?

I sing in the band so the guitar would be pretty useless to me, although the rights to an unfinished film would be useless to him, Fuck it, he can have Creepsville, gimme that guitar!



MJ Dixon

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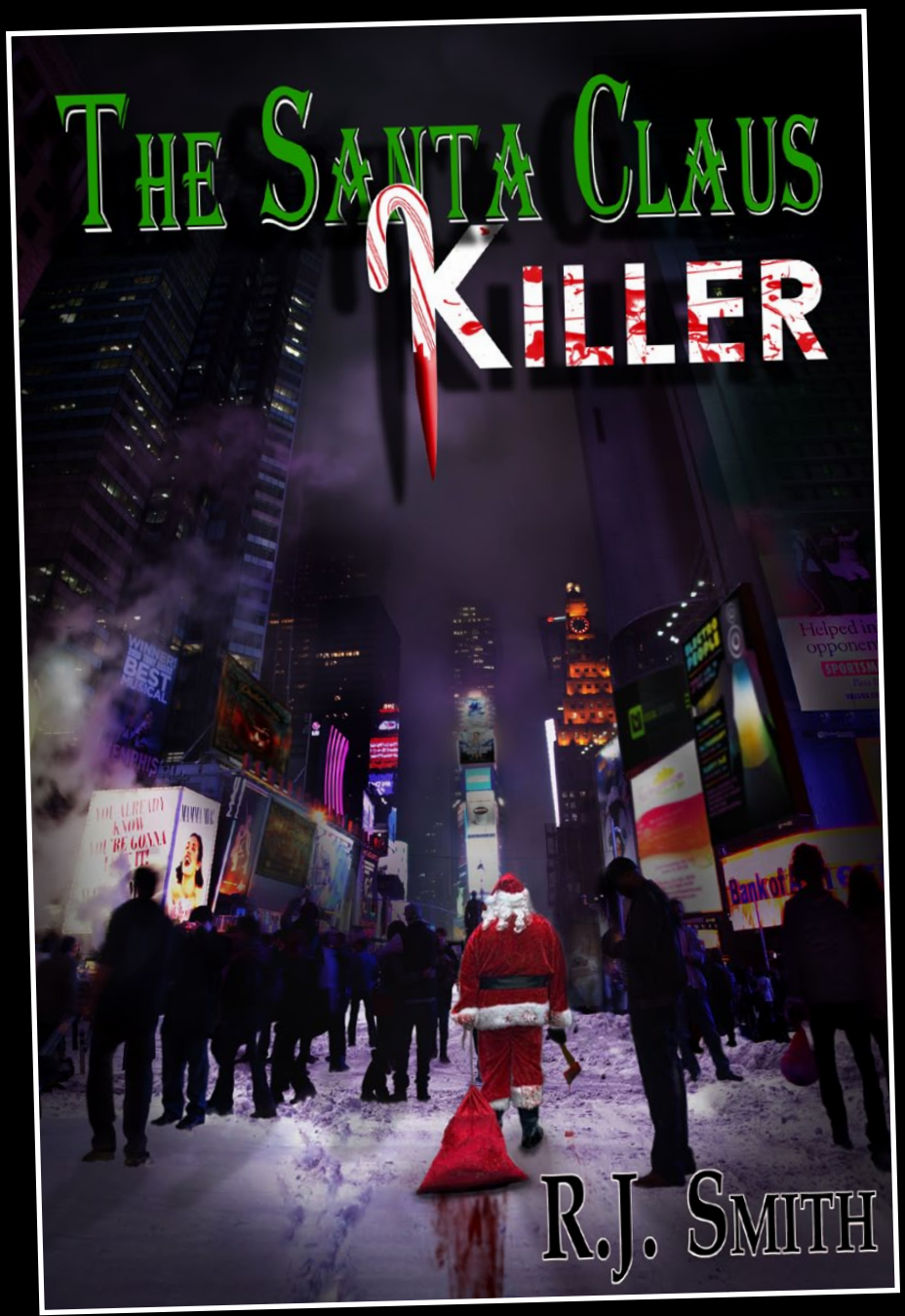
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Review by Kat Yares

This book is unlike any other serial killer fiction I've read. It in no way takes itself seriously and that is superbly refreshing if you are like me and appreciate a bit of comedic relief as you read. Mr. Smith introduces one of the most chaotic, psychotic serial killers I've ever had the pleasure to read. This guy is nuts and because of his craziness, I actually had some sympathy for him.

The Santa Claus Killer (a Santa that kills other Santas) is a new take on an old theme, and yet it works and works well. As the reader follows along in the killer's mind, we see inspiration from Son of Sam and from Ed Gein as well as lesser bits of other well known serial killers in real life. As the story plays out, you have to wonder what motivates this guy (besides the voices in his head) and it is mind blowing when you reach the end and discover how it all began.

For the policemen and the FBI task force assigned to find this guy, he always manages to stay one step ahead while continuing his rampage of murdering Santas and other people along the way. As with all police departments and FBI units, there is some fumbling and bumbling along the way and many secrets to be unfolded and discovered.

Written in a truly unique style that lies somewhere between a screenplay, a novel and a picture-less comic book, Mr. Smith throws new twists and turns at you on almost every page. He also paints a picture of New York City at Christmas time that I hope to never see.

With action of some sort on every page, you also get to enjoy a number of pop culture and current events that play into the plot driving you to turn to the next page. There is a bit of authorial intervention, but it really doesn't take anything away from a good read. I understand that this is going to be the first in a series and I, for one, am looking forward to the next book. I like Mr. Smith's style of storytelling – it's that fresh and different. And the next time I see a Santa – I do believe I will shutter and find a way out of the room.

Available now from Amazon.

The Santa Claus Killer
by RJ Smith
Storyteller Entertainment, LLC;
Original edition
ISBN: 9780989675321
Paperback: $12.68 eBook $7.49

DJ KOS

VIDEO DJ EXTRAORDINAIRE





Sometimes, you stumble across something that makes you go WOW! With so many social network sites and video blogs, being visible is becoming increasingly difficult. And that is how I stumbled upon Mike Stineberg - AKA - DJ Kos with a Halloween mix that simply blew me away. Seamless transitions from movies ranging from Halloween, Elm Street and even the Walking Dead - DJ Kos is something special.

For over 27 years, Kos has been rocking crowds all over the U.S. and spends most of his time in the studio producing music and making custom music video edits, his Paranormal, Horror and Sci Fi mixes are pioneering within the industry and it's this innovation that makes him one of a kind.



Mike, thanks for taking the time out of your busy schedule to talk to us at Haunted After Dark. Tell us a bit about yourself and your background what you are currently working on and you are allowed one shameless plug. Go!

My name is DJ Kos. I have been djing for over 27 years. I started this journey in 1983 while I was in high school. I was a breakdancer and I wanted to have music that no one else was playing. I started buying 12" records and started trying to splice together mixes using the pause button on my fathers tape deck, which led to the purchase of my own set of Technics turntables. That is when I really developed my skills and competed in the national Dj competition (DMC) in 1989. I continued to progress with technology and moved from vinyl to digital turntables in 2003. A few years later I started moving into music video mixing and scratching. Still not happy with the technology, I waited untill 2007 after Serato launched the Serato Video SL plugin. This finally allowed me to mix and scratch videos the way I had always dreamed of. It was then that I started producing my own custom music videos to use in my live shows. Having a passion for both music and movies made this a perfect combination. This enabled me to take my whole live show to another level. You can check out videos, tour dates and much more at www.DJKOS.com Just click on the tabs and banners on the website.

What was the starting point for DJ Kos? Who are your influences and how did you get the idea to produce such amazing horror video mash ups?

It started when I saw a movie called Wild Style and it had Grandmaster Flash mixing and scratching in his bedroom. I was fascinated by this. I had to try to figure this out. Later I got to see & meet DJ Jazzy Jeff, who was also one of my biggest influences. A couple years ago after doing a Halloween gig where I did a whole video set of scary horror type videos I started thinking that there had to be a way to keep this going year round not just for Halloween. I decided to start producing more and more horror type videos. In September of 2012 in Lexington, KY at Scarefest I performed on stage with Nick Groff from the hit tv show Ghost Adventures. It was that weekend that I realized it was time for me to take my Horror Paranormal Video Show to another level. After seeing how large the whole Horror and Paranormal industry had become, it was a perfect time for me take my Horror show to the public year round. I have had a HUGE passion for horror movies since I was a child and it has never stopped. I decided that I could combine my passion for horror and music into one. This is when the magic happened. I produce all of my own custom Horror Music Videos using Sony Vegas Pro. I can then scratch and mix them live using a set up engineered to allow me to manipulate everything in real time on both the screens and the speakers.



What song/ theme do you wish you recorded and why?

Skrillex - Bangarang. I think this track is perfect. Skrillex was able to execute a guitar, crazy noises and other samples to create a perfect track. The guy is a genius.

Describe a DJ Kos set - the what, the where, the how and what would you say is the most memorable set so far?

A DJ Kos set is a high energy high impact one of kind custom video show. Not only are you getting to experience the music but you are getting an extra experience with what's happening on the screen in real time. This show can be set up many different ways from small to large. I have even done these shows at movie screenings and other events you would not expect to see this type of show. My most memorable show so far is the one that you see online called DJ Kos Live at The Knitting Factory. This can be found both on Vimeo and Youtube. This show was in November 2012 in downtown Reno, Nevada. As you can see from the Concert video it was a packed house. The energy in the room that night was through the roof. You can see and feel that in the concert video. I was so glad we chose to shoot this show and turn it into my concert demo to showcase what my live show was like. I feel that video captures all of the great elements of that night.

What equipment do you use and what is the most essential?



Macbook Pro, Vestax VCI 380 Midi Controller. Both of these pieces are needed for me to perform that show. It does not include the usb cords, External Hard and adapters needed to for sending the video signal.

Stranded on a desert island with a an iPod and a generator, what music do you play a) chill out b) rave c) hardcore and why?

a) chill out. I love my electronic dance music but I also have to have a break from it as well. If I was stranded I would not want to be trying to rock out and celebrate.

To the movies themselves. Where did it all begin? Tell us about your favorite horror movie and why?

I can remember watching horror movies back as far as I can remember. My father always loved watching them with me and getting a kick out of scaring me! I guess some how I enjoyed it because I always wanted to watch more. Having a favorite movie is tough. I have many different ones for different reasons. I feel The Exorcist is still the scariest movie ever made. Halloween, Friday the 13th and Nightmare on Elm Street help pave the way for a lot of great horror movies. The Blair Witch Project has to be the most ground breaking horror movie of all time. We are still seeing movies using the formula now. The first Paranormal Activity was great but I feel the rest have just never measured up. There is so much potential there but they never seem to capture it.



If you could score a movie, what would the movie be and which director would you choose?

It would be a horror paranormal movie. I would use Sam Raimi for sure. No one does it better when it comes to great shots and angles. I think we could create something to really scare people.

If you could live through any decade, which would it be and why?

The 80s - again. There were no rules and there were tons of great horror movies made during that time frame.

Zombies, Vampires, Demons or The Boogeyman. Which would you describe your self as and why?

The Boogeyman. You just never know what I am going to do next!

Have you ever had any paranormal experiences? Do you believe in ghosts or the after life?

I personally have never had a paranormal experience. I have had some things I could not explain happen but never anything crazy. Yes I believe in ghosts. There is just to many things we can not explain.

You have the chance to contact someone living or dead and hang out. Who would if be and why?

Bruce Cambell, because he was amazing in the Evil Dead and I feel he would be an amazing character outside of the film.

Twitter or Facebook and why?

Twitter. It is short and simple.

What's next or in the pipeline for DJ Kos?

Making horror videos and booking live shows! 2013 is looking great and I look forward to expanding the show to more countries around the world. I am the only one in the world doing this type of Custom Horror Video Show and I look forward to sharing it with the world.

DJ Kos thanks for taking the time to talk to us.





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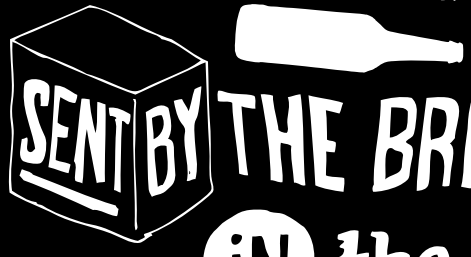


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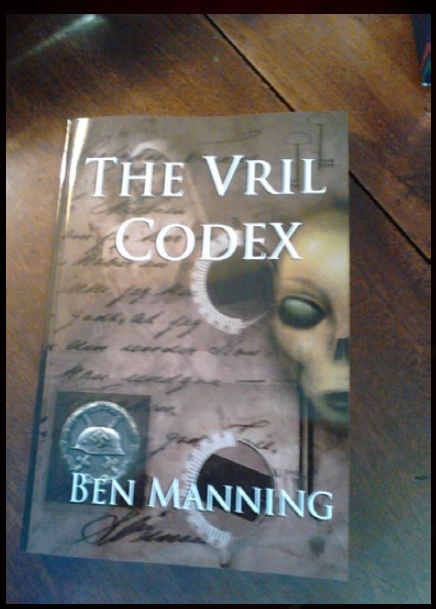
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Hi Ben, thanks for agreeing to an interview. Can you please introduce yourself in 5 words, explaining the reasons behind each word?

Imaginative - Enough to write and visualize acting dramatic pieces.

A realist – some might see me as cynical but I like to look at the reality.

Complex – I am pretty multifaceted. I also enjoy a diverse mix of different arts and genres.

Humorous – I love to laugh, whether it's "Steptoe and Son" or "Carry on Screaming" or classic humorous segments in "The Monster Club", "Dr Phibes" or "Theatre of Blood".

Open minded – I always look at things and understand all perspectives. So much so that I can begin and end an argument with myself and back again. Thankfully schizophrenia is not one of my five choices!

What motivated you to write about The Thule Society? What was The Thule Society and are there similar societies in operation today?

Other than a mention in an old Hammer house of horror I cannot find much in fiction on them. The Thule society, much like the Vril society is steeped in occultist legend as a secret society – provoking fascination, rather like the Knights Templar order does. This is partly because of the book "Morning of the Magicians". Magicians is rather like "The Holy Blood and the Holy grail" in that is has inspired works of fiction. Thule members pledged support of the Aryan race but the actual legend had more to do with a place in Iceland or Scandinavia…on the "edges of the known world", as ancient Greece writers called it…and it was called Thule, which was very like Atlantis and Atlantian myths. The 19th century composer Gounod even wrote a magnificent piece of operatic music about it.

I enjoyed travelling to Germany a lot and finding obscure libraries and meeting characters that influenced the book. I also wrote off to lots of obscure people and cults to differentiate what I was writing with what's really out there, when it comes to the Vril faith. Many debunk the Nazi connection as an example of what happens if you use nature's good white magic energy for bad means. One member I got in touch with loves my book though, but has to keep it secret from his Vril group as a member… hilarious!

As for secret societies today - well by nature they are secret but sometimes whether its Bilderberg or Opus Dei - secrets can be leaked through the web, alternative TV channels (however short lived) and even on social media. Then sometimes things get leaked into literature, movies and documentaries.

There are some rare books on the Vril and Thule but not a lot is out there. Not many people realize the esoteric traits of Hitler and especially Himmler, either with the Vril society or the Thule society or The Black Sun. There is some on YouTube and many obscure pamphlets were printed about it after the war. Even I put some primitive animations together on YouTube for Vril codex that show the myriad of amazing imagery connected with it all.

Who inspires you as an author? Is there a particular book that you have read more than once and go back to for reference in your own writings?

Not really as such, perhaps Poe and M.R James. I love Rod Serling and the The Twilight Zone and tried to inject some mystery and some of the spirit of Roald Dahl in the way he crafted Tales of the Unexpected. I also give more than a nod to the likes of Hammer gothic horror, Dennis Wheatley and James Herbert. One book I knew of, but did not read before I wrote VC was Bulwer Lytton's "Vril – the power of the coming race" as I did not want any comparisons. For me the key was producing my own myths and inspiration from the Nazi/Vril/Thule/Aliens/UFO's mixture and Vril itself, which had never really been covered as a central theme in a novel. Codex Gigas – The Devil's bible – is also a plot element and has not as far as I am aware been used before. I have created a subterranean mythology style of imagery that would be ideal for a graphic novel. So any illustrators out there…get in touch! Helena Hister – the main baddie in the books – is a kind of similar type of figure to a vampire and I had great fun naming her after Nostradamus's name used in his prophesies, his prophesy name has often been deciphered as meaning "Hitler" and as an antichrist.

I wanted to create my own myths and figures rather than just using Norse myth and Hitler, Himmler ect... The Tibet expeditions are alluded to but I did not simply dramatize what really went on, that is too predictable. That would have been obvious; they were just the starting point. Hence my characters such as Helena Hister and the whole mythos around that, that I invented. More recently there have been a few more Vril novels out there but it is still few and far between as a concept and they tend to use Hitler ect... There are hundreds on the spear of destiny or the Holy Grail and the Nazi's for example. As I often say – mine was the first ever on Vril and the Nazi's – a fact I am proud of.

As I mentioned I was influenced to write this novel series - the vril chronicles – by reading "morning of the magicians"- a cult new age book that covered everything from secret societies to the unexplained. "Holy Blood and the holy grail" has a similar influence as a mystery to me. However "Magicians" was strangely written and published back in 1962ish but was inspirational as was a rather tacky but interesting history channel documentary aired in 2009 all about Vril. It was in 09 that I completed my first draft, which I rewrote at author workshops in 2010. Then I got it published in 2011 and 2012 but the final edition with a reputable publisher has come out in 2013.

I have always loved I Claudius by Robert Graves as a gripping narrative. Visually I try to ape Alfred Hitchcock.

Roald Dahl always fascinated me with his short stories for "Tales of the unexpected" on the TV from "someone like you" and "kiss kiss" – but what I'm most impressed by is that he could write both horror and humour –in books like "My uncle Oswald" and for children with stories like "Charlie and the chocolate factory". I think he understood the way people think – in terms of how children feel and react and also the very adult world of intrigue, where there is always a moral twist. A tribute I wrote to both him and Coleridge is at the Roald Dahl museum here in the UK. Other favourites are H.G Wells – particularly "The Time Machine" and "First men on the moon", George Orwell, Mary Shelley, Charles Dickens, Talbot Mundy (I am currently reading "Caves of Terror" which is delightfully Steampunk!), Voltaire, Aldous Huxley, Douglas Adams, Sir Arthur Conan Doyle, and Isaac Asimov. I also love Dennis Wheatley.

In terms of the great romantic poet Samuel Taylor Coleridge (who is mentioned in VC) – I would love to know his theories on the universe and life in general if he were able to time travel to now, as well as the subconscious and life after death. Coleridge's Rime of the Ancient Mariner is incredible and I used to work at his cottage where he lived in 1797 and wrote it.

The Vril Codex draws inspiration from World War II, the Nazis and The Devil's Bible! How much research was involved in writing the book? Did you discover anything that shocked or upset?

Yes. In 2011 just after I finished the final draft of VC I visited the Holocaust exhibition at the Imperial War Museum. Afterwards I had a vivid dream where I met some of the concentration camp victims and they all seemed highly bemused at me. I did not know whether I should feel ashamed. I felt a pang of guilt that I had sought to produce entertainment in a frivolous manner from something connected with such tragedy. I wrote an author's note after the end of the novel as a result. I do not know whether I should have done that or not but it felt right. To be frank whether it is "Star Wars" with its storm troopers, "Indiana Jones" with its baddie Nazi's, "Allo Allo" with its comedic Nazi's or "Colditz"… but all these comedies, entertainment films or dramatizations are doing exactly what I am doing with Vril. In a sense with entertainment it keeps the memories alive and makes people research too.

I did think of making it more science fiction like because of the aliens and UFO's but then the whole Vril universe is very "Fantasy" in a Adams/Tolkien sense too – couple that with the fact that there are paranormal romance elements and crime thriller ones, and we have one of the strength's to critics or a possible weakness . It is primarily a thriller but does genre hop from one to the other. But why not break the rules?!

Do you believe in the supernatural or life after death? Have you ever had a paranormal experience?

I do personally. I believe in dreams we experience astral travel. However, we live in a scientific age where the physical dictates everything we do. The joke is that in the search for the truth of psychic phenomena through scientific means, we may be the crux of the problem. The spirit world is repulsed by our material world of which scientific apparatus consists of, so we may never find the physical proof, precisely because the spirit world conforms to different rules of scientific law as another dimension…as Serling called it in "The Twilight Zone", "The Fifth Dimension". We seem to blindly put faith in

unnatural technology. I mean just look at twitter. Years ago whether it came via letters, postcards or the phone there was an exclamation on all the viewpoints and ingenuity of people - "People" would have been the focus, not the machines that were simply the messenger. People wouldn't have said "wow great views coming from and as a result of the phone here" they would have said great views from Mr whoever and maybe mention it was via phone. Nowadays people say "great views coming as a result of twitter", about twitter itself as the focus and they forget the people behind the words. I also think that if somebody told you words would write themselves on a screen from someone in another country they would have in decades or times past viewed it as a form of supernatural magic – like a Ouija board. This begs the question, have we been here technologically speaking before? It is all about perspective. The technology has worked against people believing in fate and ESP. How often do you hear people say "if it wasn't for Facebook I couldn't do…"…they forget people in the past did the same things, and how through power of the mind and ego…and traditional means like pamphlets, fanzines or newsletters/magazines we got messages across. I mean the anti-nuclear movement of the sixties and seventies never had twitter and they got many times more people together than they do now. It is the same with other causes. Twitter and Facebook haven't helped at all; in fact huge movements don't really happen any more in the west. So I think that all this jargon is all hiding our true psychic power.

My grandmother was a psychic palmist and I experienced ghosts or spirits as a child. I also was familiar with publications like psychic news and the Spiritualist association in London and when I was as young as 12. I witnessed séances and believed in it a great deal. It is difficult to find anything as open minded as say Arthur c Clarke's mysterious world on TV now for example, like back in the eighties. The nearest you might get to it is an alternative filmmaker like Richard D Hall – but it all gets lumped in with conspiracy "nut" type labelling, so it is dismissed. Of course it isn't helped by the fact that well over 70% of mediums are charlatans.

On a humorous note I do remember my first day of working at the home of the great poet Samuel Taylor Coleridge, here in Somerset and whilst the cottage was deserted I heard a very self-important cough resonate from Coleridge's bedroom. Of course, nobody was there. I have wondered ever since if it was Coleridge himself impressing me with how important it all was to him or perhaps his patron Tom Poole who also lived here in Nether Stowey. I guess I shall never know…

I also think at the age of 12 I saw the ghost of Over Stowey Charcoal burner John Walford – a local Somerset 18th century murderer I saw when I was on holiday. His story is right out of Hammer and too long to discuss here.

When I had my heart attack in 2007 I did have a near death experience when my heart stopped for a minute…I do remember time freezing and feeling subsequently stronger as the pain had ceased too. Maybe that was something supernatural.

You appear to have had a very bad experience with publishers when first releasing The Vril Codex. What approach would you have taken then with the foresight you have now?

Any words of advice for newbie authors please?

I would say that just like with the music industry the literature world has been thrown into a world of opportunity but also of chaos. In the past if you had money – pre internet – you could self-publish or find a backer. Either that or get a publisher and/or agent. It was pretty simple. Now it is very complicated in that you can go the hard route of trying to get a big publisher and/or agent or you can go with a straight to amazon self-publish option or you can pay for services. Where the problem comes in is a lot of small publishers who have set themselves up via social networking sites, who promise but never deliver. Usually they are amateurish and you just have to be really careful. As the term goes "There is none so blind as those who will not see" or words to that effect…and writers will put up with anything if their vanity is massaged and they are told they are success whether they are or not. In fairness the first publisher I went with are well known dishonest characters. Hidden charges and incentives to part with your cash are usually the signs of a con at work. You pay your money for a certain service, then you get nothing and there is also nothing to prove it…

To some up I would say to research and research and research. If it's too good to be true it most often is. Though a real opportunity will come and you will have to pinch yourself because of all the false dawns. My current publisher "Double Dragon" publishes Gail Z. Martin and a few other very well-known ones so that's really great. Fingers crossed.

I know the internet has opened up some opportunities but it is also a boon to criminal publishers. I worked in marketing and part of me is repulsed by mixing it with my creative side. In the past, if you had the money to self-publish - pre web – marketing had to be done by the writer or paid for. These days whether you self – publish or go with a publisher you still have to promote which is kind of a shame as it used to be more the domain of marketing at the publishers themselves.

Hate to say it for risk of sounding negative but other authors are sometimes the worst people to turn too. The industry is competitive and there is a lot of tit for tat support which is meaningless and back stabbing. Many less reputable publishers are set up by authors which is ironic…so beware.

How are you progressing on the documentary/film of Vril? Is there anything our readers could do to help in regards to the funding of the film?

I had some wacky phone discussions with a conspiracy theorist called Anthony J Hilder in 2012. He is probably the most unusual conspiracy theorist out there with a fascinating past in entertainment and was the leader of a band back in the early sixties called The Revels. His music was used in "Pulp Fiction" but he is now a really active and it has to be said a very hard-core filmmaker. He wanted to do a Vril documentary with me but in terms of what really went on with Vril and the Nazi's I honestly felt uncomfortable going too far into that. Vril is great as an escapist piece of supernature but the reality of various theories out there is far more disturbing. I would still like to do a documentary but it would be very disturbing so I am still unsure.

As for a dramatization, I have had no offers thus far but it would make a superb film I think. If Vril codex was ever dramatized I would love to play Bob Wilkinson, the lead character, though my number one choice would be Rufus Sewell with Michael Gambon or Bill Nighy as Warwick and Romola Garai as Jane.

Please tell me some more about your role as Ray Parsons in Zombie Snuff Movies? How did the opportunity arise and why are there no zombie cricket movies?

Zombie Cricket? That's a great idea…To be honest I am not an Indian Premier League fan so "Attack of the zombie Mumbai Indians" could work for me! When all the beauty of the game is taken mostly away because of money then the behaviour of the protagonists and players is highly reminiscent of zombie like behaviour!

"Zombie snuff movies" has really come about by natural osmosis. I went to the Art College University in Bournemouth which is the top Art school in Europe and whilst there in the early mid-nineties I met a fellow Hammer and Amicus films enthusiast called Peter Thorndike. We had a lot in common as our families had lots of interesting experience in show business and we both were artists trying to find ourselves. I organised an art exhibition of Peter's paintings and we became firm friends. That was back in the mid-nineties and over the years we discussed various ideas for a movie. I was always going on about some wonderful hammer style gothic horror but in the end Peter has done something very original in that he has taken the video nasty eighties concept and produced something I hope audiences will find both horrific and hilarious, whilst also being nothing like all the many zombie flicks out there. As for my role and my background in acting – well I went to Corona stage school as a child and have been involved in various theatre and TV/Radio productions down the years. I did not play it for comedy as such but you might see a hamming it up twinkle in my eye. That is my nod to Hammer, pardon the pun. At one stage a few celebrities appear…even a playboy model! In a way I may concentrate properly on acting as a result, which I have never really done before. I guess this is my first leading role. I left acting for long periods to concentrate on writing but there is a nice synergy to the way the two projects have come closer together than I expected, through this magazine.

What are you currently working on at the moment? Is it in a similar vein to The Vril Codex or can we expect something completely different? (Your chance to include links to The Vril Codex if you like!)

Well I followed up The Vril Codex in 2010/11 with "The Vril Codex II…The Dresden Benefactor" and I am currently writing a third novel in the Vril chronicles series called "Vril Codex III…The Freya legacy". Part 2 was self-published in 2012 but that will have a proper final release, possibly with Double Dragon Publishing. Dresden is more of a mystery and the one I am working on right now is more of a thriller perhaps. I have experimented with science fiction and humorous satire but I enjoy these thrillers most.

I wanted characters for the Vril books people could relate to. It is hard trying to be original because you have to produce characters that are familiar so to an extent they have to be based on universal types. I did base Warwick Blake – a psychic archaeologist – on the late Michael Baigent who was co-author of "The Holy Blood and the Holy Grail".

Writing for me is a slow process and I like to get things just right, despite dyslexia. In terms of output I am more a Douglas Adams that a Barbara Cartland!

What deal would you make with the devil in exchange for a wish to be granted? Does the devil make good deals I wonder?

Goodness that reminds me of that classic Charles Dickens story.

If I thought I could bring an end to selfishness and suffering of humanity and animal kind I would do a deal for sure. Thanks so much again for allowing us to interview you today.Hey, my pleasure! I love your magazines, particularly "We belong dead" and it is fab to be involved in such a landmark high profile issue for the British Horror Film festival and thank you for asking me. It is an honour!

Links

http://vrilcodex.blogspot.com/
http://www.facebook.com/pages/The-Vril-Codex/151342004886833
http://www.facebook.com/pages/The-Vril-Codex-Fanpage/192024584186066

http://www.amazon.com/The-Vril-Codex-ebook/dp/B00EPQT0GA/ref=cm_rdp_product

http://www.amazon.co.uk/The-Vril-Codex-ebook/dp/B00EPQT0GA/ref=sr_1_1?ie=UTF8&qid=1378756131&sr=8-1&keywords=vril+codex

Twitter - "@TheVrilCodex"





They say there's no rest for the wicked and I guess it must be true as we look back on the busiest time of year for myself and my classic horror crew. During this year's Hallowe'en season there were a whole load of haunted happenings to keep things spooky so let me give you a few of the horror highlights and take a brief look ahead at the rest of this year and 2014!

Space Monsters Magazine

First off, there's a new kid in town in the world of horror magazines. *Space Monsters* launched in the summer and is for fans of classic sci-fi, horror and fantasy movies and television – with an emphasis on scary monsters, B-movies and sexy space babes! Talking of space babes, this cool retro mag now has the gorgeous Emily (*Horror Channel*) Booth on board with her own review column, Emily Booth's B-Movie Boutique. You can order copies from HemlockBooks.co.uk or digital versions from spacemonstersofficial.blogspot.co.uk and it's edited by yours truly so you know it's gonna be good!



We Belong Dead

Back from the dead with a professional new look is classic horror fanzine *We Belong Dead* as edited by Eric McNaughton. Rapidly gaining a reputation as one of the most fun and well-written horror magazines from the UK, *We Belong Dead* is available to buy from Hemlockbooks.co.uk in print and webelongdeadofficial.blogspot.co.uk in digital format.

British Horror Film Festival



The glitzy Empire cinema, Leicester Square in the heart of London played host to this year's British Horror Film Festival from Friday 18th – Saturday 19th October. The festival came to a close with its world famous awards ceremony – and this year I was on the judging panel alongside Doctor Karen (Classic Horror Campaign) Oughton and director Dan (Serial Kaller) Brownlie. A fun and interesting film festival and a great place for networking; I'm already looking forward to next year's event.

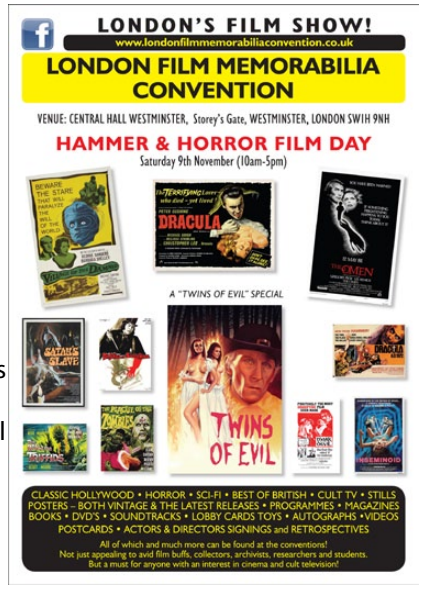
Emporiumacabre

From the 23rd October – 16th November, Brighton's newest theatre venue, Emporium, played host to a very special horror-themed cabaret event called Emporiumacabre! Without giving too much away (in case they put on a similar event next year), let's just say that the guys and ghouls at Emporium scared the pants off the audience – a seriously freaky Halloween treat! Also, issues one and two of Space Monsters magazine are now on sale at the venue to add to the frightening fun so if you're in Brighton why not pop in during the daytime for tea and cake, lunch or a naughty glass of wine – and to pick up your copy of Space Monsters magazine!

Hammer Horror Day

The British Horror, Hammer and Sci-Fi Day organised by those wonderful chaps at the London Film Memorabilia Convention took place on Saturday 9th November and had a line-up of guests that was a "who's who" of classic British horror and Hammer Films! Guests included the Queen of British Horror herself, Barbara Shelley; Britain's First Lady of Fantasy, Caroline Munro; Star Wars legend Dave (Darth Vader) Prowse and Space Monsters columnist Emily Booth, actress, writer, presenter and the face of The Horror Channel, the UK's only TV station dedicated to horror, classic sci-fi and fantasy!

Also attending were Martine Beswick (Dr. Jekyll & Sister Hyde); Kate O'Mara (Corruption, Vampire Lovers); Madeline Smith (Frankenstein and the Monster From Hell); David Warner (The Omen); John Carson (Captain Kronos: Vampire Hunter); Janina Faye (Dracula, Day of the Triffids); Judy Matheson (Twins of Evil); Caron Gardner (Evil of Frankenstein) as well as writer/directors Norman J. Warren (Inseminoid); Michael Armstrong (Mark of the Devil) and Brian Clemens (The Avengers, Captain Kronos).



There was also a special screening of the newly re-mastered complete version of Hammer's 70's vampire classic Twins of Evil presented by several key cast members plus various illustrated talks and retrospectives with many rare guests including a Captain Kronos: Vampire Hunter reunion. Not only that, but horror fans enjoyed a virtual Aladdin's Cave of film memorabilia for sale from dealers from around the globe; monster magazines, DVDs, autographs, movie posters, books, soundtracks and much, much more! Next year's Hammer Horror Day kicks off at 10am on Saturday 8th November and you can find out more information at www.londonfilmmemorabiliaconvention.co.uk/. The London Film Memorabilia Convention hosts memorabilia events at Central Hall Westminster London every two months so see you there in January for the next show!

Bram Stoker International Film Festival

What are you doing from Thursday 23rd - Monday 27th October 2014? Well, whatever it is – cancel it now and book your tickets for the UK's biggest genre movie event of next year – the *Bram Stoker International Film Festival*! Not only will there be a spooktastic amount of brand new horror movies from around the globe, including many world, UK and European premieres, there will be something extra special for Classic Horror Chronicles readers and lovers of classic horror, sci-fi and monster movies; a completely separate screening room showing an amazing collection of B-Movies over the five day festival taking place at the Spa Pavilion in Whitby!



These are just some of the classic movies that were shown on the main screen and in the classic monster movie screening room during this year's event:

- Strange Invaders (1983)
- Them! (1954)
- Earth Vs The Flying Saucers (1956)
- Robot Monster (1953)
- Invasion of the Saucer Men (1957)
- Forbidden Planet (1956)
- It! The Terror From Beyond Space (1958)
- Invaders From Mars (1953)
- The Abominable Snowman (1957)
- Vampire Circus (1972)
- Quatermass and the Pit (1967)
- They Live (1988)
- The Asphyx (1973)
- Empire of the Ants (1977)
- Planet of the Vampires (1966)
- The Brain That Wouldn't Die (1962)
- The Crawling Eye (1958)
- Dracula (1979)
- The Brides of Dracula (1960)
- The Monster Squad (1987)

These are just some of the ***NEW*** films and exclusive premieres showing on the main screen:

- DEAD SHADOWS (France, 2012) – English Premiere
- DEVIL IN MY RIDE (USA, 2013) – World Premiere
- GWAI WIK (China, 2006) – Special European Screening
- HAZMAT (USA, 2013) – UK Premiere
- HERETIC (UK, 2013) – UK Premiere
- IT'S A BEAUTIFUL DAY (Japan, 2013) – UK Premiere
- LORD OF TEARS (UK/Scotland, 2013) – World Premiere
- MOTEL 666 (USA, 2012) – World Premiere
- PIECES OF TALENT (USA, 2012) – UK Premiere
- PRO WRESTLERS VS ZOMBIES (USA, 2013) – World Premiere
- THE IMPALER (USA, 2013) – World Premiere
- THE PYRAMID (Italy, 2013) – World Premiere
- THROWBACK (Australia, 2013) – World Premiere
- VAMPIRE GUITAR (UK/Wales, 2013) – World Premiere

There were also a ton of amazing short films screening including more UK and World Premieres! So with next year's festival being even bigger and better than ever keep an eye on the Bram Stoker International Film Festival website at www.bramstokerfilmfestival.com for regular news and updates.

Phew! I'm worn out just thinking about it! I hope to see you at some of these amazing horror events and until next time…happy hauntings!





"BEEP BEEP!" SPOTTED:
THE NORTHAMPTONSHIRE CLOWN WHO WENT VIRAL



In the late summer of 2013, something sinister appeared in the sleepy suburbs of Northampton. A spooky looking clown reminiscent of Stephen King's Pennywise from "It", was pictured on street corners, terrifying the town centre – spooking residents and passers-by - posing and waving; dressed head to foot in clown regalia and tartan jump suit!

As more and more sightings occurred (one woman claimed he offered to paint her windowsills after knocking on her front door, despite having no brushes or equipment on him), pictures and photos came into circulation. The clown eventually found its' way on to the social networks and became one of the most successful and talked about "Spotted" campaign's on Facebook, amassing over 188,000 "likes" since its' debut appearance on Friday 13th September, making national headlines in the process and generating a cult following. Using "Beep, Beep", Pennywise's infamous signature catchphrase, the clown developed a cult following although not everyone was quite so welcoming. Speculation became rife among residents that he was up to no good with some even threatening to attack him – to which he responded: 'Too much hate, not enough love. No, I don't have a knife on me. That's just stupid rumours spread by stupid people."

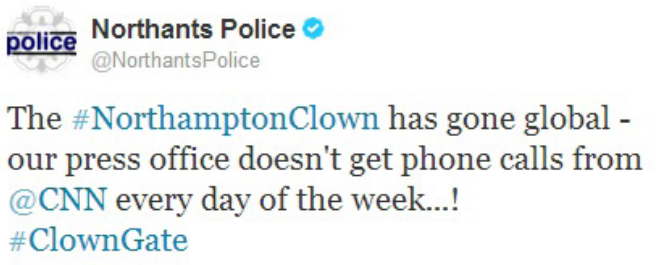
This didn't deter the clown who has since been spotted in several areas in the town, including in a shopping district at 11pm. He has also been captured clutching a set of juggling clubs and even colourful balloons in one picture. In a caption to the shopping district photograph, he wrote: 'Beep, beep! Didn't think I'd be seen tonight. Extremely quiet but there were a few of you who saw. See you all around.'



Quotes from Social Networking:

'You've been spotted - now get out of the clown suit and start acting like a grown-up that you supposedly are."

'Stop scaring people as some people do have real fears of clowns and you are terrorising them, despite what you may say.'



And Korey Brown wrote: 'I would probably mug you or seriously hurt you. No hard feelings bro(ther), but I've always wanted to hurt a clown.'

However, others praised him for creating a talking point among locals. Jay Gould said: 'Poor clown - just trying to liven up Northampton, and people threatening to hurt him.'

'We can confirm that we have neither arrested nor dealt with any crimes involving anyone dressed as a clown'

Northamptonshire Police spokesman

Northamptonshire Police confirmed today that they had received calls from members of the public reporting three clown-related sightings over the weekend. However, the force said no crimes had been reported involving people dressed as clowns or any arrests been made in connection with the clown sightings. A spokesman said: 'We can confirm that we have neither arrested nor dealt with any crimes involving anyone dressed as a clown. However, we received three calls over the weekend relating to people being seen dressed as clowns.'



Mother-of-three Felicity McDonald, 45, who lives in Northampton, said: 'It's the only thing anybody has been talking about in the entire town today.



'He'd better be careful around a town like this. If you go about dressed as a killer clown, it can only end in tears'

'Some people are really going too far, saying we need to stop him because they are so freaked out by it all. It is a little bit weird and everyone is just expecting it to be something sinister. 'It's like Stephen King's It has come to life. He'd better be careful though around a town like this. If you go about dressed as a killer clown, it can only end in tears.'

Meanwhile, some social network users reported sightings of a vigilante 'Clown Catcher'. Twitter user Samantha Phillips uploaded a picture of a bald man sporting sunglasses and a Superman-style costume, with the caption: 'Northampton now has a clown catcher too.'

The Reveal

As is so often the case where there's a mystery that doesn't need to be solved, several national newspapers and online news sites took it upon themselves to try and unmask the clown. He has now been identified University of Northampton 22-year-old student film maker Alex Powell.

Many fans from the social networking sites have criticised the national press for the stories about Mr Powell, saying it has put his personal safety at risk *(a man with a knife was believed to have threatened to stab the Northampton Clown after he appeared at Sixfields)* and ruined the mystery of the clown's appearances which has since become a global phenomenon; he has aroused interest with his 'performances', appearing on TV news programmes in the US, Australia, India, Canada and Japan.



Journalists from across Europe tried to unmask the sinister joker, with one couple from the US even coming to the town to try to meet him. He was finally tracked down by reporters from the Sunday People newspaper following a tip off. The paper captured him with fellow film maker Elliot Simpson and Luke Ubanski, who is behind the Spot Northampton Clown Facebook page, walking into a flat in regular clothes. He later emerged dressed in the clown suit with his accomplices who then took photos of him in a deserted car park.

When approached by reporters he initially denied that he was the clown but admitted to being the man behind the mask when confronted with the photos. He said, "OK, I am the clown but I've been trying to keep it as mysterious as possible. To be discreet so people didn't find out.



"The pictures are from the day I went to meet a little girl who only has six months to live.

"Her mum messaged me saying she really wants to meet you before she dies. I took a picture with her and gave her a clown teddy and stuff.



Fans have demanded that he donate all the proceeds from his merchandise to charity and he has insisted he would not keep any of the profits with all merchandise being donated to charity.

"I'm not doing this for money," he posted on Facebook. "None of it will come to me.

"I know this will have upset a few of you. If I get anything out of this it is going towards travel and charity! See you all soon!

IT'S SNOW TIME



HAUNTED: AFTER DARK catches up with director Steve Davis, one year on with the development of his future festive themed slasher, "Christmas Slay".

Steve, thanks for taking the time to talk to us again. It's hard to believe a year has gone by since we last chatted about "Christmas Slay" (Haunted: After Dark 2). So for the uninitiated, remind us - who is #Steve Davis? Tell us in less than 149 characters (Twitter style)!

I am just an average guy with a massive passion for film, and a dream to bring my passion to life

"Christmas Slay" – recap – what's it all about?

Our aim is to make an original Slasher film franchise with a modern look and twist which stays true to the genre's original roots.

The story of CHRISTMAS SLAY begins on a wintery Christmas Eve in the picturesque Kentish countryside, the horrific murder of a loving family, and the capture of a Santa Claus obsessed blood thirsty killer. As Christmas dawns closer the following year, a group of collage girlfriends decide to get away from it all and relax and party over the Christmas holiday, they decide to escape to the idyllic Mistletoe Lodge nestled within the beautiful snowy mountains of the Scottish Highlands, but what starts off as the perfect festive getaway of fun in the snow and a glass of eggnog or two, suddenly descends in to gruesome blood bath of terror, and a fight for survival.

As it's been a while since we caught up on the progress of "Christmas Slay", how have things developed? What problems have you faced?

I don't want to jinx myself by answering this question (lol), so far we have been extremely lucky and we haven't really encountered any real problems, everything for our main shoot is confirmed and booked, and as from the 8th February 2014 Christmas Slay will officially be in production, but anything can happen between now and then, the thing I am really nervous about is someone not turning up at the airport on time, we only have a small team of 12 cast and crew in total but each and every person coming is extremely vital to the production, and having been involved in a shoot several years ago in which a shoot was nearly ruined because someone didn't turn up to the airport, I am seriously shitting myself about that at the moment, I know I shouldn't as each cast and crew member involved in Christmas Slay are amazing passionate about the project, which I am extremely thankful for, I'm very lucky to have such a great team behind me.

What kind of changes have developed with the core story and actors?

When I first came up with the concept of Christmas Slay, I could pretty much see the whole film from start to finish in my mind, and I already had an idea of all the locations I wanted to use, both here in the UK and in Bulgaria, so when it actually came to sitting down and writing the script I found it quite an easy task, and there is not a great deal of difference between the first and final draft, during the writing process I have had to make a few changes, thankfully nothing major though, and this is mainly due to budget and what is or isn't available to us on location, for example one scene of our main shoot required a car, which doesn't seem like a big ask, but when your filming in thick



snow high up in the mountains of the Balkans, finding a UK registered car we can use, is just not going to happen, therefore we would have to hire one from one of the Studios in the City which is over an hour away, which would mean more expense, so with this and several other issues, a few minor details and scene changes have been made, but I actually think we have a much stronger script for it.

What have you been doing during 2013? How have the experiences helped you with how you will film "Christmas Slay"?

2013 has been a very busy year, I have had a couple of small acting scenes in two upcoming features which I am very excited about, working until recently in a job I hate more than anything, producing and set building for my very good friend AD Lane's upcoming zombie masterpiece Invasion of the Not Quite Dead, and of cause trying to sort out every aspect of Christmas Slay by myself, it's certainly been a mad one, but each and every day I'm being inspired and learning something new, as much as I hated the job I was in, it was just fuelling the fire and giving me even more passion for my project, and every time I'm on a set or near a camera you can't help but learn from those around you, Christmas Slay is certainly a very passionately driven film



What's the full cast and crew list and why did you choose them? Who will be scoring the movie?

We only have a small crew on Christmas Slay and no set person really has a set job, with making a low budget independent film it's all hands on deck, and I am blessed to have several very good friends within the film industry who will be helping me bring my festive gore fest to life, pretty much everything I learnt about film making and the industry comes from my best mate AD Lane who is my Co-Director/Producer and Director of Photography, for our main shoot, we have Danny Allen on sound and as first ad where possible, we have Gary Spate as 2nd ad, stills and Making of, and cast member Stuart Lawson will also be on hand with anything we need, plus we are extremely honoured to have all our SFX and prosthetic's being provided by Hollywood Legend Michele Mulkey of Michele Mulkey FX Studio.

With our cast, I strongly believe we have the best actors and actresses any indie film maker could wish for, and I am honestly privileged to have such amazing talent in Christmas Slay, we are very lucky to have the two most beautiful actresses and Scream Queen's in the industry, the stunningly hot Jessica Ann Bonner and Dani Thompson, plus we have the Legend that is Frank Jakeman, as well as the great talents of Charley McDougall, Stuart Lawson and Lydia Kay.

With filming the main shoot in Feb and all the UK scenes soon after we still have quite a few actors and actresses to cast for the remaining UK roles, we have already attached the awesome James Payton, and I am very excited to attach some more amazing talent, as yet we are still to find someone for our score, but we have a good few months ahead.

Who would you describe as your influences and reference points?

There is so much influence and inspiration behind Christmas Slay, I'm a massive fan of horror and in particular the Slasher genre, and as much as I enjoy modern Slashers, I'm not a fan of CGI which seems to be a must in all films these days, I'm massively influenced by films such as Silent Night Deadly Night, the original Black Christmas, Friday 13th and Halloween, we maybe filming Christmas Slay on red but I really want it to have that 80's feel with practical FX and just a little bit of cheese, in terms of inspirational people Joanne Mitchell and Dominic Brunt have certainly been a massive inspiration with

their zombie film Before Dawn, these are two incredible people that have a family and both work, and for quire a small amount of money and in a fairly short period of time have created a seriously good movie, but my biggest inspiration has been my best mate AD Lane, I met AD several years ago when I became involved with his Epic Invasion of the Not Quite Dead, and I was at a very low point in my life, I had always wanted to be involved with in the film industry and AD gave me that chance, he gave me the inspiration to write Christmas Slay and chase my dream, if it wasn't for him there is no way Christmas Slay would become the reality it is about to, I pretty much owe him everything.

How will people to be able to view the finished movie? (BR / DVD / VOD etc.)

Pass, (lol), as it stands at the moment all the amazing people that have donated more than £10 will be receiving either a download, DVD or Blu-Ray of the finished film depending on the amount they donated.

Is funding all in place? What shortfall (if any) is there for the full production?

Unfortunately not, budgeting for a film is probably the hardest thing I have ever had to do, fan funding sites take a percentage of what you raise, prices change, you forget things and there are things you just don't account for, at the moment we are about £1000 short for our main shoot, and £4000 short for the rest of the shoot, the original aim was to do one last fan funding campaign after our main shoot, so we could show everyone an official trailer and behind the scenes material and video's, but unfortunately it looks like we're going to have to do something around Christmas time to try and find the £1000 we still need for costume, and FX.

Do you have pending distribution? If so, what territories are you looking to market in?

We have spoken with several people in regards to distribution but were still not 100% sure as to what we want to do, one idea we had was to self-distribute here in the UK and take Christmas Slay on tour through independent cinema, but it would be great to see hard copy DVD's and Blu-Rays in retail outlets, so I suppose it depends if were offered any deals, I certainly want Christmas Slay to be available to everyone, everyone over its given rating anyway, in regards to overseas it would be a dream to have some sort of distribution deal in place for the States, that would be the ultimate dream come true.

What are your plans post production – other projects / acting / directing etc.?

I love the whole film making process, and I hope that one day I will able to go full time within the industry, so after Christmas Slay I will certainly be doing everything I can to keep a foot in the door. I will be directing a small piece of film for a movie called 12 Depths next year and we have several film concepts in place, which would be seriously small micro budget features, one is another 80's Style Slasher, the other a gritty gangster style film, and we also have a larger budget Grindhouse style film I am very excited about, which is a cross between The Last Stand, Lock Stock, The Knock Around Guys and Machete, but I think it's going to be quite a while before we can even think about looking at that one, as with the acting, I believe I have a few little roles coming up

Should we be expecting a sequel in the future?

The original aim was for there to be a sequel but I think this will depend on the success of Christmas Slay, I know I would definitely like to make another one, and I already have a concept in place, so who knows, I love Horror and I love Christmas, if the fans want to see more blood in the snow, more gut's more gore, more girls, and a killer Santa, who am I to deny them.







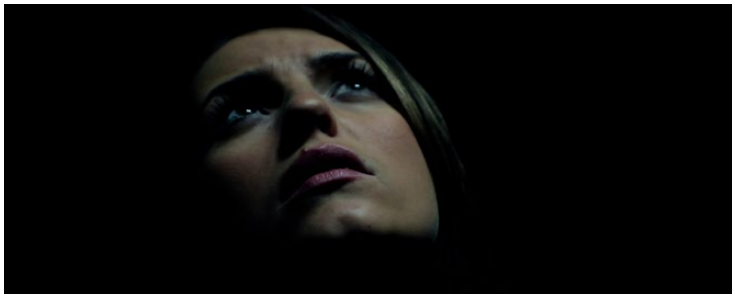
the Mario von Czapiewski interview



Kati is a young model on her way to a birthday party for her little sister Celine. Tanja, Kati's best friend, and other friends want to celebrate and camp near the woods. While preparing the party, the girls get attacked by strangers. Kati, still on the way to the camping place, loses her way in the woods and is led on to the wrong track by a vagabond. When her car is stolen afterwards, Kati finds herself lost in the deep forest and arrives at an old factory, where a clan of cannibals is already preparing their feast's main course - Kati's friends.



Written and produced by Mario von Czapiewski (among other things!), Cannibal Diner is a rare, shocking slice of German horror about to make it's way to Europe and the United Kingdom markets very soon. Haunted: After Dark caught up with Mario in a break from his publicity schedule.



Mario thanks for taking the time to talk to Haunted: After Dark. In Twitter style of 149 characters or less, tell us about yourself.

My Name is Mario von Czapiewski, german, 23 years old. I am the writer and producer of the german horror film "Cannibal Diner".

Tell us about Cannibal Diner, what makes it different to the other Cannibal films out there?

Cannibal Diner has a lot of things in it you won't find in any cannibal film or in any slasher film on the market. We tried to mix genres and offer the audiences some moments they would never expect in such a film. Additionally we wanted to make the cannibalism theme more attractive for a larger audience.

You perform a number of different roles behind the scenes of CD, which would you say is your favourite and why?

I really enjoy writing. The moment when you see scenes on the screen that a few months ago came to your mind out of nowhere is pretty amazing.

Which directors would you describe as your influences and which movies would you put on your bucket list?

My very favourite film is Donnie Darko from Richard Kelly. A masterpiece in my opinion. If you ask me for horror influences, I would list films like Wrong Turn, Paranormal Activity or classics like Halloween and Friday the 13th.

You use social networking a lot for marketing, how successful has this been for you as you promote CD? Which would you say is the most important?



Very successful! I think social networks give us a good opportunity to get direct contact to the fans and to receive feedback beside the general critics. Also fans are able to subscribe to us on facebook, so they get all information concerning screenings and releases as soon as they are available. Social networking is the future of advertisement.

We have seen the French and Spanish horror scenes blossom in recent years but not so much Germany. Tell us about the German horror scene and how you see it developing.

The german horror scene is pretty dead. Producers and directors are frightened to make intense horror films as they mostly don't get any financial support for those kinds of films over here. I don't think that this will change in the near future, so it will be always hard to promote and get films like "Cannibal Diner" on the german market. Happily foreign audiences like the US are very interested in german horror – which strengthens the motivation of german independent producers to keep the horror films coming!



Let's say CD goes is hugely successful and Hollywood knocks on your door for a remake. What remake would you do, who would be in it and why that movie?

If I would be allowed to make any remake I want, I would definitely go for "The Burning", one of my favourite slasher films of all time. For the main parts I'd hire Sarah Michelle Gellar and Barry Watson. But most important I'd use original style music which made the film so intense!

What are your thoughts on the supernatural – are you a believer and have you had any "paranormal" experiences?

I wouldn't consider myself as a paranormal believer. I think the reality is creepier than all paranormal happenings that could occur.

Shameless plug time, tell Haunted: After Dark readers why they should buy CD, how can they get hold of it – releases dates – anything you want…

If you are a fan of classic backwood horror and beautiful girls you have to get hold of "Cannibal Diner". It will be possible to get an English subtitled dvd or bluray from Germany (08/20/13), USA or Canada (10/15/13) soon. Right now, we are working on some more festivals, also in England, where one will be able to see "Cannibal Diner". You get all the important information about everything on our official English facebook page (facebook.com/cannibaldiner.eng). **Thanks very much for taking the time to speak with us and best of luck with Cannibal Diner when it hits these shores.**



FEATURING: DARK MORTE MISS BETTS STREGA INGRID LEON

HAIR: HOLLIE BERRY CLOTHING BY THE GOTHIC SHOP PHOTOGRAPHY: ORAN TARJAN

"THE CULT OF THE WITCH – SHE SPELLS SANCTUARY!!"

The title of the shoot is called 'Witchcult' and the idea came about by being really interested in Witchcraft and the occult that stemmed from my love of classic Hammer and other British horror films dealing with the occult and Satanism such as 'The Devil Rides Out', 'The Witches', 'To The Devil A Daughter' and 'Blood On Satan's Claw'. Also things like 'The Wicker Man', 'Satan's Slave' and Dario Argento's Three Mothers trilogy - 'Suspiria', 'Inferno' and 'Mother of Tears'. With all of those references and influences I wanted to get the right props for the shoot and luckily my make-up girl Strega and one of the model's - Dark Morte, had an abundance of spectacular occult and satanic artefacts which adorned the shoot. Skulls, daggers, a stuffed crow, candles, old books, a chalice, potion bottles etc. The Gothic Shop kindly lent us some outfits for the two witches, played by Dark Morte and Miss Betts. Strega, the make-up girl was also the 'sacrificial victim' and made her own white diaphanous gown. I wanted the shoot to be a mixture of 60s/70s style witchcraft/satanic horror with a modernish twist i.e. the 'sacrificial victim' having quite a prominent tattoo, so it's not wholly one style or another but a mixing of old and new styles. Also the title refers to the song and album ' Witchcult Today' by awesome doom metal band Electric Wizard.







Dark Morte: http://www.darkmorte.com

Miss Betts: http://www.modelmayhem.com/2472622

Strega Ingrid Leon: https://www.facebook.com/StregaIngridLeon

Hair by Hollie Berry: https://www.facebook.com/HollieCroucherMUA

Clothing provided by The Gothic Shop: http://www.the-gothic-shop.co.uk/

Oran Tarjan: http://www.orantarjan.com/



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INTERVIEW WITH
SHAUN
HUTSON
© Charlie Hopkinson

WHAT HAPPENED WHEN THE BAD BOY OF HORROR MET THE BAD BOYS OF HORROR DIGITAL MAGAZINES?

Born and brought up in Hertfordshire, Shaun Hutson now lives and writes in Buckinghamshire where he has lived since 1986. After being expelled from school, he worked at many jobs, including a cinema doorman, a barman, and a shop assistant - all of which he was sacked from - before becoming a professional author in 1983.

He has since written over 30 bestselling novels as well as writing for radio, magazines and television. Shaun has also written exclusively for the Internet, a short story entitled **RED STUFF** and an interactive story, **SAVAGES**, both of which can be found on the 'Exclusives' page. Having made his name as a horror author with bestsellers such as **SPAWN**, **EREBUS**, **RELICS** and **DEATHDAY** (acquiring the nicknames 'The Godfather of Gore' and 'The Shakespeare of Gore' in the process) he has since produced a number of very dark urban thrillers such as **LUCY'S CHILD**, **STOLEN ANGELS**, **WHITE GHOST** and **PURITY**. His latest novel is entitled **EPITAPH**. He still refutes claims that he has done for the English novel what Hitler did for Poland.

At one time, Shaun Hutson was published under no fewer than six pseudonyms (no, he's not Barbara Cartland), writing everything from Westerns to non-fiction. He continues to work under a pseudonym he will not disclose. Hobbies include cinema (he has seen over 10,000 films in the last 20 years and cites director Sam Peckinpah as his biggest influence), rock music (playing as an accomplished drummer and struggling guitarist but listening mainly) and slumping in front of the TV. His true loves are 'South Park', 'Brookside', 'The 11 o'clock Show' and anything with Davina McCall or Daisy Donovan in it.

Reformed alcoholic, Shaun was diagnosed by a psychiatrist as having mildly psychotic tendencies. He is extremely unsociable and used to shoot pistols for a hobby (four perfect qualifications for being a novelist, really!) He has now mellowed due to fatherhood and increased medication. His consuming passion is football. A Liverpool supporter for over 30 years, his allegiance borders on frenzy. He never misses a game, home or away. Hence his desire for anonymity as he was once recognised at Stamford Bridge by the one Chelsea fan who could read...

Shaun has appeared on and presented a number of TV shows over the years. He has lectured to the Oxford Students Union (the original title of the lecture 'Get a Bloody Job and Stop Living off My Taxes You Sponging Bastards' was changed at the last minute). He has appeared on stage with heavy-metal rock band Iron Maiden 13 times and received death threats on a number of occasions due to his work!

His work is particularly popular in prison libraries. The novel 'Honest, Officer, I've Never Seen These Stereos before in My Life' will follow shortly. He lives with his wife, his daughter and two pairs of Michelle Pfeiffer's shoes...



Hi Shaun! Can you introduce yourself in the manner of a person with multiple personality disorder?!

Introduce myself as multiple personalities...well all five of us would like to tell you to fuck off as I would rather introduce myself as myself...!!! Having said that I'm sure there must be one personality in here somewhere that's more interesting than the real thing...ha, ha...wouldn't you say, Shaun? Yes I would Shaun. I think Shaun agrees...By the way, many years ago I did a programme for the BBC and they sent me to a Harley Street psychiatrist as part of the programme and he thought I had borderline psychotic traits so be careful I don't find out where you live...

I first became aware of your work through the book Slugs! How long did it take to complete from concept to finished book? What are your thoughts on the film adaptation? Did you have any creative input?

I thought the idea of a whole book about Slugs was bloody stupid to be honest. I'd written Deathday (which would be published four or five years later) which had a scene with a giant slug in it and my agent at the time said "Why not do a book all about slugs?" This same guy (a man called Bob Tanner) had also discovered James Herbert and published "The Rats" so obviously knew what he was talking about. Being a young and desperate author (as opposed to the old and desperate one I am now...) I agreed and did research and discovered that there actually was enough material for a novel. And then a sequel four years later of course with Breeding Ground. Originally there should have been a third Slugs book too but that never happened. From initial research to finishing the manuscript for Slugs took about three months! I worked fast in those days.

I've got a great deal of affection for the film to be honest...fuck knows why because they messed up the book completely and as for my creative input...does it look like I had any? To be honest, with any of my books if a film company decided to pay me an

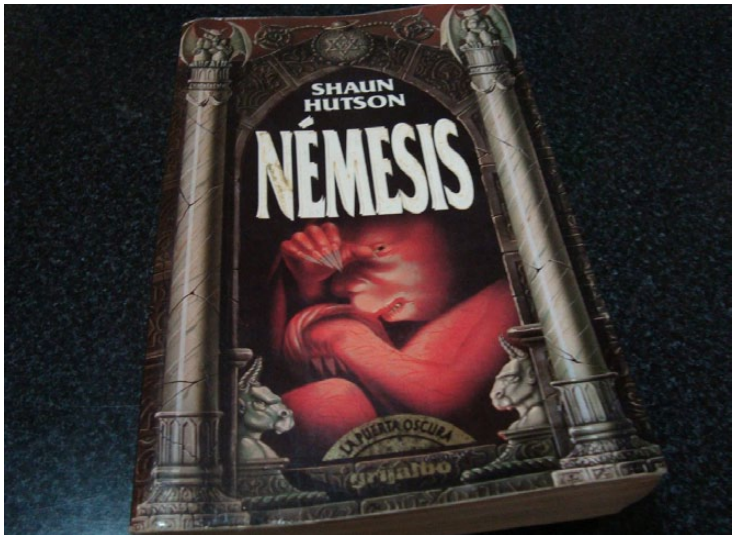
obscene amount for the rights then turned them all into musicals I'd be fine with that...After all, readers know that books are never faithfully adapted (unless you're a really big author) and as long as they pay you enough (which the makers of Slugs didn't...) then who cares?

I watched Forest Of The Damned recently and was surprised to see you starring as yourself! What was the experience like for you and how did the opportunity arise? Was it difficult to act as yourself (lol)?

Forest of the Damned...Jesus...what a pile of shit that was (and Jo Roberts the director won't mind me saying that...I was telling him all through the filming...) Jo was a fan of my books and got in touch and asked if I wanted to be in it so I said yes. I think he told my agent I'd be appearing with some naked girls so naturally being a sad bastard I said yes. It was great fun even though I was only there for two days but also a bit weird because the assistant director kept asking me if I was "in character" I think I did actually say at one point "Of course I'm in character you twat I'm playing myself!!! I'm in character every fucking day!!!" I also discovered that as an actor I'm a very good writer!!! But I would love to do other little bit parts. The same director had me as a zombie in a thing called When Evil Calls (which was even worse than Forest of the Damned) in which I had to strangle a girl who'd been in Kill Bill Vol.1 (well, so I was told it was probably bullshit and the girl wasn't Uma Thurman by the way...) before she then smashed my head in with a golf club!! Classy stuff.

I noticed you novelized the film The Terminator. That is so cool! Were you allowed to change any of the content and re-imagine the story or were you told to stick to strict guidelines?

I wasn't told anything with the novelization of The Terminator. There were no guidelines, no instructions or anything like that. I was just given a script and told to get on with it which was fine with me. I added one or two other scenes and changed some dialogue but that was it. I wrote it in 15 days working from a third draft script that my agent of the time had acquired. I'm not a great fan of James Cameron's films to be honest (sorry...) and at the time no one knew who the fuck he was (1984) but of course after The Terminator he became a huge name. Just shows what I know..!!





What happened to the film The Box? You wrote a screenplay for it in 2009 but it doesn't appear to have been produced? Will there ever be a release?

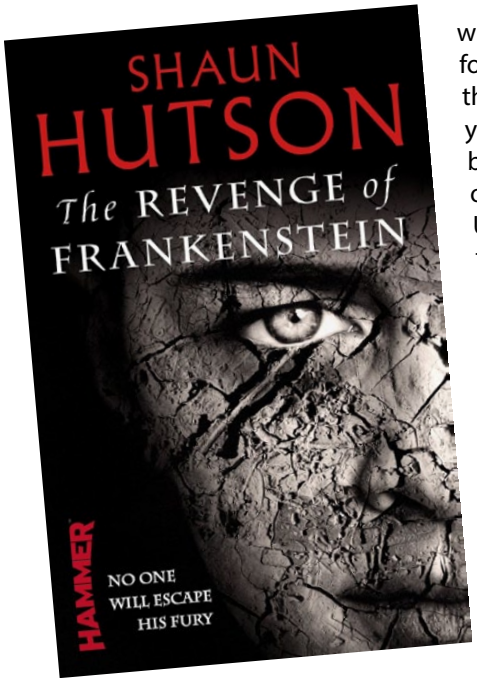
The Box...my God...I'd forgotten about that. I had some meetings with a very talented Irish film maker called Jason Figgis and we talked about a number of films etc. but it's never been made and I wouldn't imagine it ever will be. I wrote a book called Epitaph which was about a guy buried alive and the week after the film Buried came out!!! My luck stinks...

You write under at least 10 pseudonyms that your fans are aware of and you also write under a pseudonym you don't wish to disclose? If the literary world were to find out your alter ego would it be a shock to the community you write the books for? Please give us a clue who it is!!!

I used to write under pseudonyms I don't anymore. It's all I can do to turn out anything under my own fucking name!!! Oh alright, my secret pseudonym is J.K. Rowling, now you know... (I wish it was by the way...half a billion in the bank would do me very nicely) Years ago if a writer of a certain kind of novel wanted to do something different you had to use pseudonyms because people were so used to you writing in a particular genre. I was always a horror writer so me also doing War novels, Westerns, non-fiction and kids' books would just have confused book buyers. They like to pigeon-hole you in the book business. Well, they used to anyway. No one gives a fuck these days anyway.

How did the offer of working with Hammer come about and the novelization of Twins Of Evil, X The Unknown and The Revenge Of Frankenstein? Were you wary of novelizing what are to some iconic Hammer's films? Is there an opportunity for you to novelize more?

The Hammer novelizations came out of the blue to be honest. My agent rang up and told me that Hammer were trying to re-invent themselves and that part of that strategy was for them to have every single film they'd ever made novelized, right back to the early 50's! However, someone fucked up and they could only get the rights to certain films and I was offered Twins of Evil to begin with. The trouble is that by the early 70's Hammer had produced its best work and they were being overtaken by stuff that was happening in the States but the chance to do anything associated



with Hammer was great for me. I'd grown up with their films when I was younger and they had been a massive influence on my writing. X The Unknown was probably the most fun because there was more room to change it and update it and to do what I think is their best Frankenstein film in Revenge of Frankenstein was just wonderful. I had no worries about adapting them because they were iconic to me too. When you're working on something that well known and that well loved you shouldn't fuck around with it and try and "re-imagine" it, people love those films and the Gothic feel suited my style of writing. I had to expand the dialogue and add lots of scenes but I did it all within what I thought would have fitted Hammer's style. As I said they only managed to get the rights to selected films but I'd love to have done Brides of Dracula, Plague of the Zombies and Frankenstein Created Woman. There is so much material there! They're not doing anymore of them unfortunately so there won't be any more novelizations of the old stuff. Hammer films had so much style, it's a shame the experiment didn't work. They had a class that horror films these days just don't have.

What tips can you give me and other new writers when writing a horror novel for the first time? Are there subjects we should try to avoid or is everything game?

Tips for would be horror writers...wow...I don't really have any to be honest...Just write what you want to write. Don't try and follow any trends or jump on any bandwagons and please don't write anything about fucking vegetarian vampires falling in love!!! No subject is taboo. If you want to write about a nun with herpes who carries a chainsaw and murders paedophiles then drinks their blood then do it! As long as it works within the framework of the plot then it's fine. Don't set out to shock just for the sake of it though. If a scene is shocking within the context of the story that's fine but don't just sit down and think "I'll do a really sick scene here just to make people throw up" because it will look and feel contrived. It's difficult knowing what publishers want these days to be honest but my only advice would be, as I said, write what you want to write.

I was excited to read that Caffeine Nights have acquired the rights to digitally publish your horror back list. That is such exciting news for people like me who now prefer to read on a Kindle. What does it mean to you to now have access to the digital market?

I think some of my other books are available digitally too but it's great having the early stuff available like that. I can understand the attraction of Kindles but I hate the fucking things. Mind you I hate all technology. I am a card carrying Luddite I'm afraid.

Chainsaw Terror and Come the Night released within a year of each other are the same book (As Nick Blake)? Were you an unwilling victim of a literary backslash which spilled over from The Video Nasties Act? It would be great if both editions could be released digitally. I would get both for sure!

Originally, the publishers I was with at the time wanted a novelization of The Texas Chainsaw Massacre but it turned out the rights were going to be too much so they just said "Do a book about a nutter with a chainsaw." Always eager to help I thought I'd give him a whole toolbox! Chainsaw Terror was originally to be part of a trilogy that would have been followed by Chainsaw Slaughter and Chainsaw Bloodbath (subtle titles..ha, ha...) but when the first one was submitted to the publishers they were so shocked by it they cut 25 pages out! The book was then banned by a major book buying chain purely because it had the word "chainsaw" in the title (as you say, part of the backlash against video nasties at that time) so it was re-issued as Come the Night. I don't actually have an uncut version (I know at one time they were changing hands in a bookshop in the Midlands for £75 a time which in 1984 was a lot...) but it would still be great to see it re-issued.

In a world dominated by Kindle, would you agree that the book from concept, art and development loses part of its soul if released digitally? It does feel better to hold a book physically at times.

I agree completely about books being superior to Kindles. I know Kindles are convenient but there is nothing to match the look and feel of a book. It's like that stupid fucking advert on the TV where the girl is walking down the beach reading a Kindle... who the fuck walks along a beach reading a book? Does having a Kindle also give you some kind of radar that a book doesn't? I think not.

Can you name your 5 favourite authors and your 5 favourite films/directors please?

Asking me to name 5 favourite authors when I hardly read is a bit like asking Hitler to name his top five Jewish celebrities! If pushed (and delving back into my mind to the days when I did read) William Peter Blatty, James Herbert, Thomas Harris, H.P. Lovecraft and...er...I'm struggling now...M.R. James...there you go. Five favourite films and directors are much easier for me. Sam Peckinpah, Martin Scorsese, David Fincher, Michael Mann and William Friedkin and anything by the Coen Brothers. Top films..The Wild Bunch, Taxi Driver, Alien, The Godfather (parts 1 and 2) and A Man for All Seasons. How's that? I could have named you five scriptwriters who I really admired more easily than five novelists as my influences were always cinematic rather than literary. Paul Schrader, Robert Towne, John Milius, William Goldman and Andrew Kevin Walker oh fuck it Chris McQuarrie too. There you go.

You are a massive fan of heavy metal. Are you a master of the

axe or are you purely an air guitarist? Is there a Shaun Hutson rock album we have yet to hear?

I used to play the drums. I tried to learn guitar but was convinced I had too few fingers and what I had were too short! I loved playing the drums. In fact my writing style used to be about the same as my drum playing technique...ha, ha.. I always used to say that good horror was like good heavy metal, when you'd finished you felt as if you'd been hit with an iron bar (or an Iron Maiden I suppose...!) Metal music and horror writing were always rightly lumped together because they both had that kind of relentless, no holds barred feel and both were sneered at by their respective industries. But they also have incredibly loyal and knowledgeable fans! The only difference is that metal underwent a bit of a resurgence lately but horror didn't!

I have to say that I'm not enthused about your Wikipedia page! Can I please ask permission to add some content, as it doesn't really tell anyone much about you when they visit Wikipedia?!

You can add some info to my Wikipedia page with the greatest of pleasure, Paul. And you can start by removing that bollocks that says "the real life Garth Marenghi" I hate to disappoint any twats out there who think that was based on me but it was actually based on James Herbert! So all the smart-arse fuckers who think it's me can fuck off because it never was. Sorry...My daughter showed it to me (I obviously don't go on the internet looking for stuff about myself...) one day because she wanted to add something to it herself (God knows what...) but feel free to make it accurate, informative and bullshit free!

What sort of synopsis could you come up with for the imaginary book titled: Psycho Killer Cowboy Hillbillies in Outer Space?

A synopsis for said book....er...I wouldn't...unless you paid me...my creative juices start flowing much quicker if I'm getting paid so I'd pass on that one! Nothing like the recent Daniel Craig movie "Cowboys and Aliens" then?

I've had to stop myself laughing as I've just found a web article where people voted if you were alive or dead? Does that mean we are conducting this interview via a Ouija board? By the way, 349 people at the time of this interview believe you are dead!

So I'm dead am I? Well, it's an understandable mistake I suppose...I get up most mornings and think that myself! You do tend to become invisible after a certain age but as far as I know I'm still alive...just..!

Do you believe in life after death? Is there another plane we exist on after our life ceases to exist? Have you encountered any paranormal entities or experienced any spooky situations?

Life after Death? I don't really think about it to be honest...if there is life after Death I just hope it's better than what we've got now! Just because I write about shit like that doesn't mean I examine it from a metaphysical level, Paul....As for encountering spooky things I have, I am convinced been in the presence of a ghost (freezing cold feeling next to me, overwhelming feeling of 'something' being there etc. etc.) and that was in a restaurant in Manchester a few years back. It was built on the site of an old prison apparently. I think that ghosts probably do exist but don't ask me why! Just that too many people have had weird experiences to dismiss it out of hand. It would be nice to think there was something better beyond the grave but unfortunately none of us will find out until it's too late will we?

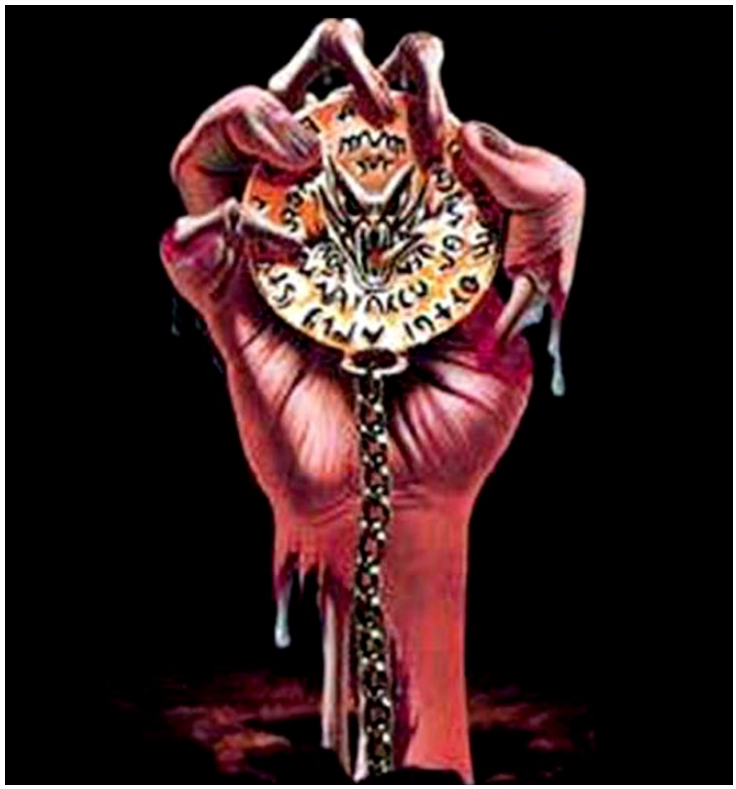
What would you consider is the best book you've written and the worst book you've written? Has there been a time you've had to finish a book which you really haven't had the heart to complete?

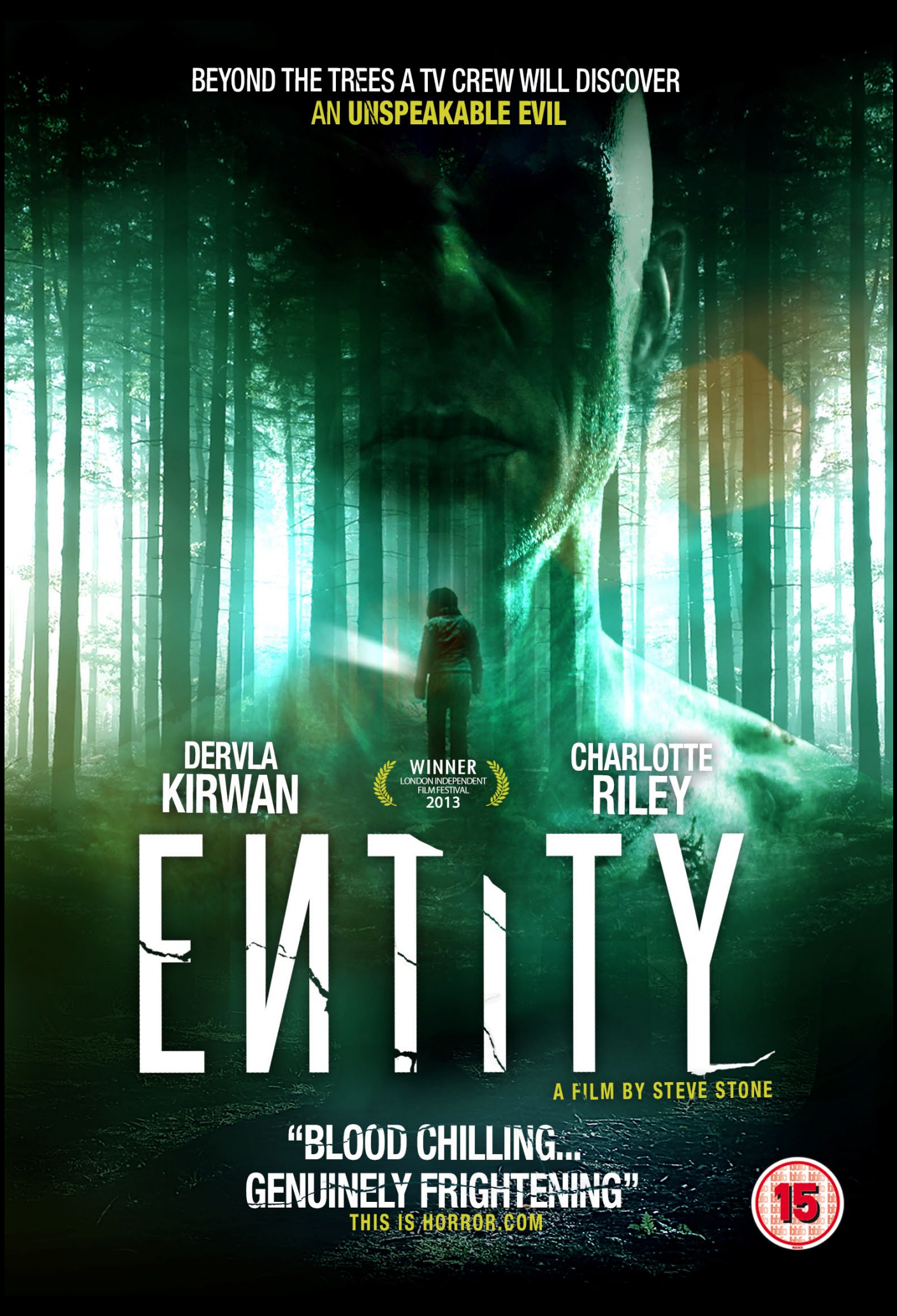
The best book I've ever written was Renegades (closely followed by Dying Words) because everything just dropped into place. Right from the start it just felt right, the characters were spot on and everything just seemed to work. Worst book...er...I would probably say Last Rites...I remember saying to my agent "That is the worst thing I have ever written bar none..." But people seemed to like it which is all that matters. It's very hard to be objective about stuff you're writing because you get too immersed in it. Stuff you think is good is sometimes shit and vice versa. It's much more of a struggle these days. At the beginning I was so enthusiastic and had so much to say. Every day was a joy when writing. Things change...

Finally, if Shaun Hutson can be remembered for one thing what would it be?

Remembered for one thing....I would actually like to have been remembered as the richest author in the known universe but that's never going to happen so I'll settle for one of my nicknames I suppose...being remembered as "The Godfather of Gore" is pretty good...I just wanted people to feel I was giving them their money's worth, entertaining them. The man free of bullshit, that'll do.

Right Paul, that's your lot. **Thanks so much Shaun for agreeing to the interview today. It was great speaking with you.**




BEYOND THE TREES A TV CREW WILL DISCOVER
AN UNSPEAKABLE EVIL
DERVLA KIRWAN
WINNER
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2013
CHARLOTTE RILEY
ENTITY
A FILM BY STEVE STONE
"BLOOD CHILLING... GENUINELY FRIGHTENING"
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And the winner is...



The British Horror Film Festival 2013 sponsored by Haunted: After Dark turned out to be an absolute triumph illustrating the ambition and creativity of some of the finest minds in independent cinema. It is a testament to the organisers of the festival that the terrific shorts and features assembled for the festival created such a buzz. And here, without further ado are the festival winners:

BEST FEATURE:	Entity
BEST SHORT:	Tumbling After
BEST DIRECTOR:	Mark Fisher – Belly of the Wolf
BEST MUSIC:	Decapoda Shock
BEST UNPRODUCED SCREENPLAY:	Department 18 by Mick Sims
BEST ACTRESS:	Adelita Rockhill – Dia de Los Muertos
BEST ACTOR:	Finn Morrell – Belly of the Wolf
BEST CINEMATOGRAPHY:	Honey Moon Suite
BRITISH HORROR AWARD:	Belly of the Wolf

Congratulations to all the winners - we look forward to seeing you again next time.




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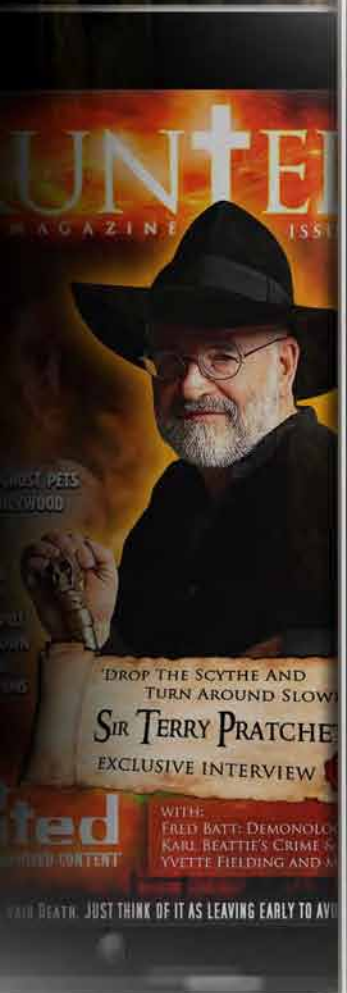

AFTER DARK




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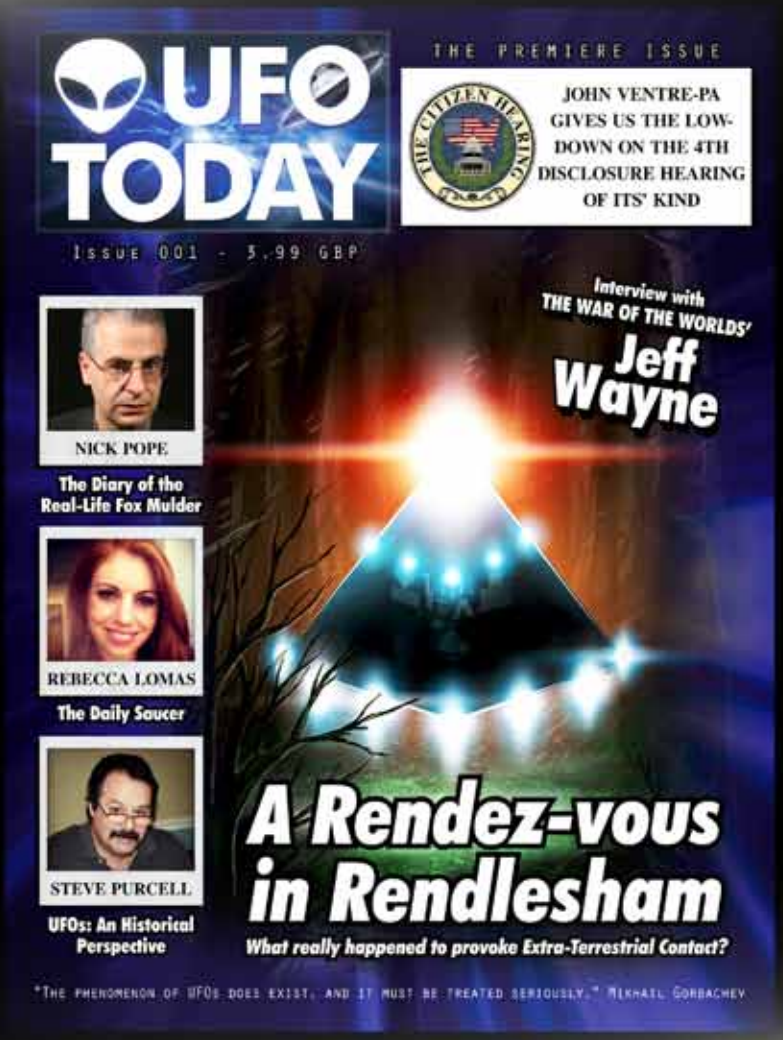


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And last but by no means least
Shaun Hutson

SPECIAL THANKS TO:

Clowns and Father Christmas, loveable but potentially scary at the same time

SPECIAL, SPECIAL THANKS TO:

The Film Festival Guild & The British Horror Film Festival, here's to 2014

And remember, share this out to anyone and everyone, anywhere and everywhere

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